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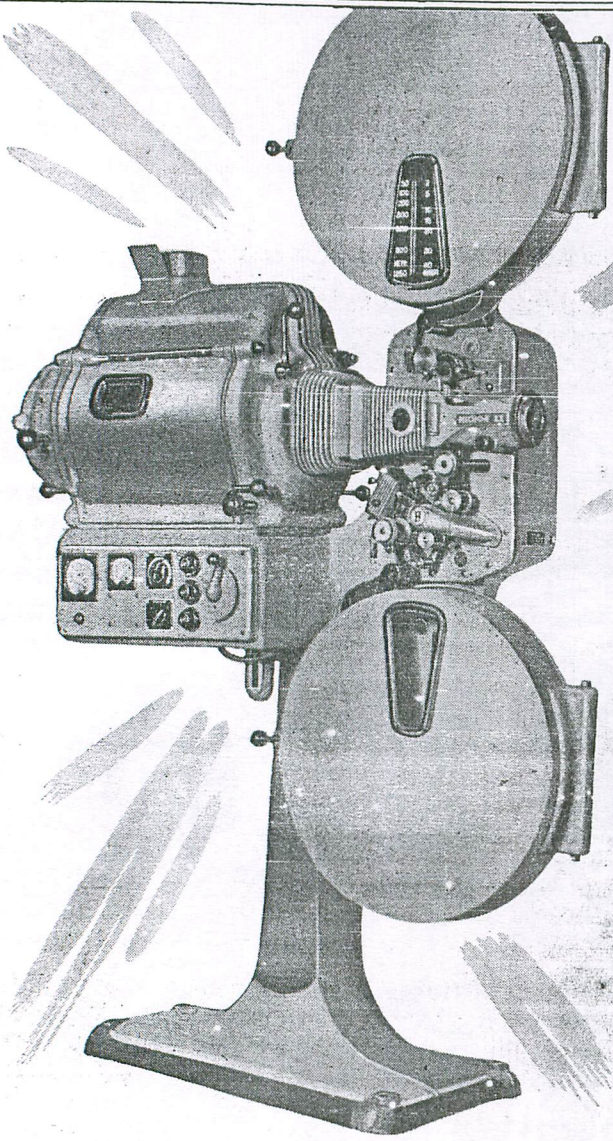

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Senile Censorship !

In response to our ceaseless agitation for correct censorship of our films, the Government centralized censorship and appointed Clifford Agarwala, an ex-High Court judge, as the Chairman of the Central Board of Film Censors.

Clifford Agarwala is an old man in his sixties. We pay him Rs. 4000|- per month. He has been in the saddle for nearly nine months now. Beyond giving a few silly lectures, an epidemic habit of all leaders and officials these days, and seeking some cheap publicity by getting a few articles and interviews published in some film rags, Agarwala does not seem to have done much in enforcing correct censorship of our films—the main job for which we pay him four thousand rupees every month.

Agarwala is reported not to be even attending his office in the afternoons. When we ask an aged man to handle a new job, which requires lot of imagination, enthusiasm and energy in addition to some basic intelligence, you cannot blame sixty-and-odd-year old bones wanting to take an afternoon nap to be ready for use next morning.

It is a pity that we could not find anyone else to do this job but a superannuated man, bug-bitten in a judicial chair for twenty-five long years.

Long before the Central Censorship came into existence, the Bombay Board of Film Censors, working directly under the guidance of Home Minister Morarji Desai, had classified films for Adult ("A") and Universal ("U") showings and framed a Censorship Code for the guidance of both the censors and the producers.

The Central Board of Film Censors, under Agarwala, took over these ready-made assets of censorship along with S. A. Aiyar, Morarji's first disciple in censorship, and never improved further on them.

The Central censorship can be truthfully said to have become more stupid and insipid than ever before under Agarwala's half-time guidance.

The "A" and "U" certificates still continue to be given but no one knows on what exact grounds. The word that obsesses the Regional Committee in Bombay is spelt "Obscene". Morarji Desai has always suffered from this word and he has passed the infection to S. A. Aiyar and through him to the other members of the Central Censor Board, with the result that what can be termed as "bold" in the treatment of a story is misconstrued as "obscene" and a via media is found by granting the film an "A" certificate.

The producer usually welcomes the "A" certificate and advertizes his picture in a manner that leaves no doubt in the minds of the filmgoers that the picture contains something lewd and sensational which must be seen only by people over 18 years of age. And when the crowds come the producer becomes happy and so do the censors for making the producer happy. Censorship thus becomes popular and the censors more popular as no one complains.

But the people, for whose protection the censorship is enforced, do not come into the picture at all because the "A" certificate that is granted to a picture is not given on grounds of social conscience but merely on grounds of expediency to maintain peace and harmony between the producers and the censors. With the elections near, film censorship also seems to have become a soothing affair.

An "A" certificate granted with such an easy conscience is not expected to be enforced strictly. Exhibitors all over the country seem to know this mood of the censors the way we get complaints from all over the country of numerous flagrant violations of the rule that pictures with "A" certificates must not be shown to youngsters under 18.

For instance, "Nagina", a crime thriller classified as "A", was reported to have been shown to boys between 6 and 15 years at the "Liberty Cinema" in Lucknow on the 5th of August. During "Buzdil", another picture classified as "A", several teenagers were reported to have been permitted to enter the auditorium of "Raja", a cinema in Ferozepore.

Numerous such instances of wanton violations of the law can be cited from all over the country—instances which tend to prove that neither the exhibitors nor the censors take the "A" certificate seriously.

Perhaps worse violations are committed in case of Hollywood crime and mystery thrillers which feature tough guys of the screen like Humphrey Bogart, Edward G. Robinson, James Cagney etc.—actors who are immensely popular with teenagers all over the world.

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A.E.STUDIO

says that when it is due to fear, the film leaves its permanent imprint on the young mind.

Many young children get frightened or horrified when they see certain vivid shots of murder, torture or eerie atmosphere in pictures. Even adolescents and adults are susceptible to such scenes of fright and horror. That is why J. P. Mayer concludes in his "Sociology of Film" as follows: "It seems imperative to us that children or boys and girls under fifteen should be forbidden to see 'A' films at all, whether accompanied by adults or not. The effect on the child varies from an instinctive covering of the eyes to nightmares and even to quite serious emotional disturbances."

Monstrous or supernatural films like "Dr. Jekyll and Mr. Hyde", "King Kong", "Phantom of the Opera", "Gorilla" are particularly disliked by children. In "Gorilla" a scientist transfers the brain of a dead murderer to an ape and the animal commits the same crimes which the man would have committed had he lived.

A boy of 19 once saw a film in which a young man kept a machine endowed with life in a mummy case and was throttled by it in a dark room. The boy went home 'in a paroxysm of fear' and developed a life-long fear of being alone in the dark. Another girl saw a film about a mountain feud involving tortures and killings and refused to remain alone for three weeks.

What objects in films do children fear most? An enquiry revealed the following: ghosts, phantoms, devils, gorillas, bears, tigers, bandits, grabbing hands and claws, shooting, falling or hanging from high places, drowning, collicions, fire, flood etc. And these objects surely appear in their morbid form in many of the so-called screen thrillers.

Some of the children's clubs run at present by the Rank Organization show the way how children behave when they see much things. Some of them scream, jump out of their seats and even get under the seats. Some run all the way home, some avoid dark streets etc.

Though the effect of these films lasts for a short while, in some cases it leads to a neurotic fear of the dark. Some children, however, don't mind these pictures but if the child is weighed down by a sense of insecurity in addition, then it damages his mind all right. A girl who saw a horribly disfigured creature in a mask in a film always imagined the man to be hiding behind a door and she writes: "I tried to dispel this crazy idea by calling myself silly, but it did not work. I don't like to write about it now because if I recall the picture too vividly my imaginings may begin again."

This emotional possession where common sense gives way to irrational thought is what affects the juvenile filmgoer most.

It is useless to appeal to the profit-conscious film trade either to stop producing or stop showing such pictures to juvenile filmgoers. The responsibility of keeping such pictures beyond the reach of juvenile filmgoers therefore falls on the State and the State can acquit this great responsibility honourably and effectively only if it has a Censor Board with a social conscience.

The way our pictures have been censored and classified during the last nine months we cannot say that the Central Board of Censors has even sighted a social conscience yet. The present method of classifying all doubtful pictures under "A" is not intelligent censorship at all. Even many pictures classified for Universal ("U") exhibition are in many respects objectionable for juvenile filmgoers.

If the government cannot do their work of censorship intelligently and enforce their decision on the exhibitors to protect our children, let them at least classify certain pictures like: "David Copperfield", "Tale of Two Cities", "Snow White", "Emile Zola" and other really educative and entertaining pictures as "Juvenile" and compel the exhibitors to show them all over the country at special juvenile shows on Saturday afternoons and Sunday mornings, instead of the Adult and Universal pictures both of which have doubtful educative values.

To those exhibitors who might think that special juvenile shows do not bring profits we give below the actual statistics of the Metro Cub Club shows given in Bombay every alternate Saturday.

The Metro gives 26 juvenile shows every year at 10 A.M. on Saturday mornings. The average collection per show is Rs. 700|- at reduced admission rates of nine annas and fifteen annas. The usual show with normal rates averages Rs. 1250|- per show.

At Rs. 700|- per show, the Metro collects 18,200|- for 26 shows. The expenses come to Rs. 5200|- at Rs. 200|- per show including film hire. The net profit which Metro collects over this Cub Club idea of juvenile shows is therefore Rs. 13000|-. As all pictures shown are old re-issues, Metro gets all this money for jam. The collections, however, prove that there is a steady demand for special juvenile shows as well as pictures.

If two special shows every week are compulsorily reserved for juvenile filmgoers at every cinema in the country producers will soon produce juvenile pictures to cater for this crowd of juvenile filmgoers.

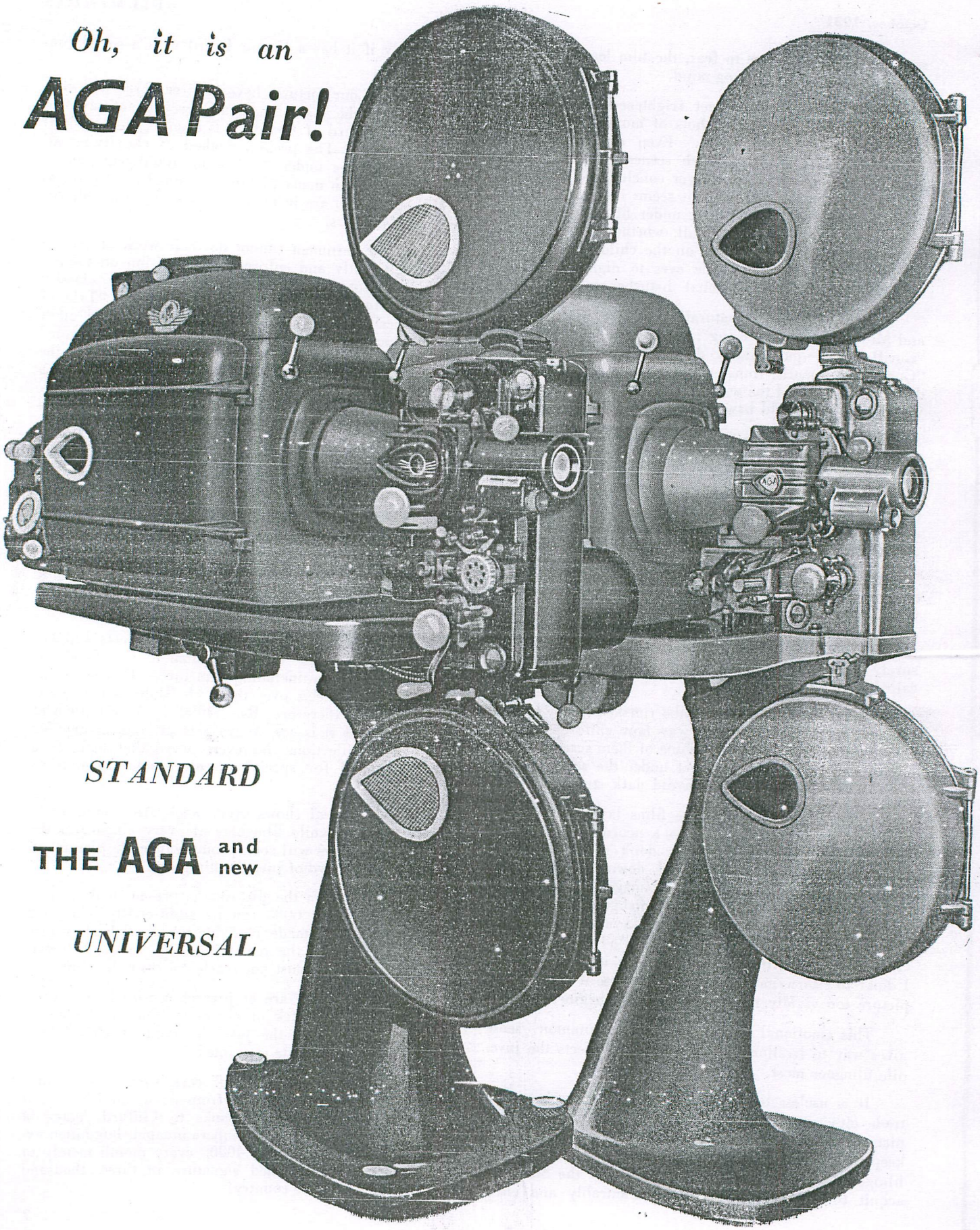
As it is, from the pictures at present classified as "Universal", over 60% can be additionally classified as "Juvenile" and made available for juvenile showings. Which means that the remaining 40% in the "Universal" classification must not reach the juvenile filmgoers.

Pictures, which are at present censored merely by the Congress yardstick of obscenity, must in future be also examined from the juvenile point of view before even the "U" certificate is granted.

The present "A" and "U" certificates have become merely two doors of escape from good, intelligent and responsible censorship. Thanks to Clifford Agarwala the sixty-and-odd year old superannuated, bug-bitten ex-judge, whom we pay Rs. 4000|- every month merely to display his autographed signature in three thousand cinemas all over the country!

Oh, it is an

AGA Pair!



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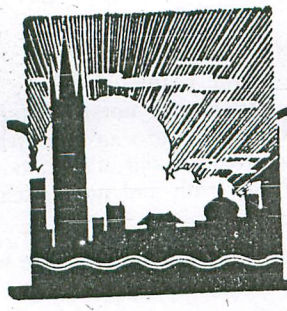


Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

GEZA HERCZEG & GANDHIJI!

Geza Herczeg, the American screenplay writer claims complete credit for the production of "The Life of Emile Zola" to the exclusion of two other writers, Norman Reilly Raine and Heinz Herald, who also collaborated on the Zola script and Hal B. Wallis the man who produced it for Warners and above all that great director, William Dieterle, who directed the picture and with his vivid imagination made Zola live one more life on the screen.

Geza Herczeg, the Americanized Hungarian, who is in India these days on behalf of Producer Gabriel Pascal to write a film script on Gandhiji, has been recently seeking a lot of personal publicity by running up and down the country, meeting and interviewing leaders, telling some fantastic stories at press conferences, addressing college students and talking a lot of nonsense about his profound knowledge of Gandhian philosophy picked up within three months of his stay in the country.

As Indian newspapers publish a lot of stupid stuff usually, Geza has been able to get plenty of newspaper space for his idiotic talks at different places. With the help of a good-natured Government press stooge, he has somehow got round our hungry press boys and given them the impression that he was the one man responsible for making "The Life of Emile Zola" a great picture. Raine, Herald, Wallis, Dieterle and a hundred others who sweated for this great picture are never mentioned in India by this Hungarian script writer.

And Geza's self publicity seems to have already laid a golden egg the way we hear of his services being acquired by Producer Sohrab Modi for writing the script of "Jhansi-ki-Rani" to be produced in Technicolor. Whether Pascal pays Geza or not for his Gandhian script, Geza has already made his trip to India a paying proposition. We don't grudge him this luck. Wise men save what the fools spend.

But Geza met his match recently in that famous Indian producer Acharya Kishore Sahu when the latter called Geza's bluff. The Hollywood writer was completely dwarfed by the intellectual stature of Kishore Sahu and gave a disgraceful exhibition of temper when pushed against a wall in an intellectual argument on Mahatma Gandhi and Bernard Shaw. And when Geza tried to run out of the hall, Kishore Sahu had to order him back and remind him of his uncivilized behaviour as the chief guest of the evening.

A man who banged the table in temper, spat on the floor and stuttered out his Hungarian English in anger is strangely enough the man chosen to write the film biography of Mahatma Gandhi, the apostle of truth and non-violence. Isn't truth stranger than fiction?

It all happened on the 14th of September at the Poddar College in Bombay. Geza Herczeg had wangled somehow to arrange one more publicity lecture of his and the students of the Poddar College had agreed to hear him on "Mahatma Gandhi and George Bernard Shaw". And perhaps because the students thought the subject too paradoxical in its theme and pattern, they thought it wise to invite that famous producer Kishore Sahu to preside and thus guard their intellectual traditions against any possible onslaughts by a too-pushing foreigner.

Before a packed audience of students and professors, Geza read his ready-made scroll comparing Gandhi and Shaw as both great lovers of truth and both "Mahatmas"—one, of course, a major and the other a minor "mahatma". After some more idiotic comparisons between the two men and the usual airing of his plans for the production of the Gandhi film, Geza sat down, having delivered his day's burden of self-publicity.

In his reply, Kishore Sahu said that it was fantastic nonsense to even speak of Shaw and Gandhiji in the same breath, leave alone drawing a comparison between them. Sahu told Geza that the word "Mahatma" meant a great soul and not by the widest stretch of imagination

Kanchan, an attractive newcomer, adds sex-appeal to "Nirmohi", a social story produced by Sheetal Movies.

could this word be applied to Shaw who was at best a "ninth rate artist" as Ezra Pound had described him. How could an ordinary mortal chasing profits all his life, afraid of poverty, incapable of sacrifices, unconscious of any soul force, incapable of any spiritual heights and at best an intellectual clown full of cheap and slapstick buffoonery be compared with a great soul and prophet whose name reminded one of world teachers like Lord Krishna, Bhagwan Buddha and Jesus Christ?

Mr. Sahu said that he could understand a comparison between Shaw and Shakespeare both writers, even though Shaw may not be worthy of the same but to drag in a great prophet like Mahatma Gandhi and bracket him with an intellectual clown like Shaw for trade purposes was in his opinion the height of intellectual perversion.

According to Mr. Sahu, the very fact that Mr. Herczeg considers Bernard Shaw also a minor "mahatma" and speaks of him with the same reverence as for Gandhiji disqualifies Mr. Herczeg for writing the film script of the life of the Father of our nation.

Mr. Sahu did not believe that any Western writer or producer could ever do proper justice to such a great subject and least of all Mr. Herczeg and his friend Pascal who link up Shaw and Gandhiji together. It is presumptuous on the part of such persons to produce the life story of Gandhiji.

"A stupid Indian killed Gandhiji once", said Mr. Sahu, "and this is a second attempt to murder him again. For I am sure that Messrs Herczeg and Pascal of Hollywood will kill even Gandhiji's memory. How can these American egotists with their arrogant airs and mercenary instincts ever make an honest and humble approach to a subject of such great spiritual stature from their long distance acquaintance when we, the sons of the soil, who have lived in his shadow, seen him walk and work, loved his smile and braved his frown, sighed and fasted with him through half-a-century, cannot even think of framing his life in celluloid for fear of distorting his hallowed memory?"

Mr. Sahu said that it was a pity that our leaders who are the trustees of Gandhiji's sacred memory have sold the Mahatma and his hallowed heritage to a foreign producer for a few dollars. Had they had the slightest respect for the memory of the Father of our nation, they would have harnessed the entire resources of our industry and our nation and themselves given to the world the greatest picture of all times.

After Mr. Sahu finished his presidential speech, Mr. Herczeg was requested to speak again and if necessary clarify the issues raised by Mr. Sahu. Herczeg did get up to speak but with a roar and a temper, banging his fist violently on the table. But temper made the Hungarian unintelligible and inarticulate. Realizing that he was making a fool of himself, Herczeg tried to walk out of the meeting but Mr. Sahu called him back and asked him to behave himself and answer the questions from the audience according to the scheduled programme.

Mr. Herczeg did answer some questions thereafter but very soon Mr. Sahu concluded the meeting advising Mr. Herczeg not to pose as the writer of "Emile Zola" as there were two other writers and not to indulge in violent exhibitions with his fist if he was impressed by the teachings of Mahatma Gandhi and was anxious to spread Gandhiji's message of truth and non-violence to the world.

That was Geza Herczeg's first Waterloo. He would do well to learn a lesson from it.

SQUANDERMANIA IN PRODUCTION!

"Barsaat", Raj Kapoor's second picture was released on 10th March 1950 in Bombay. Since then for 19 months, Raj has been producing "Awara", a social story. With Raj Kapoor, film production is a whole time job which means that he works on it every minute of the day and the night and the months that pass on the calendar of time. Like many other producers Raj does not take rest or waste his time in laziness. Even when he is romancing with some one in the hills of Khandala, he recites the dialogue of his picture and perfects it.

Because "Barsaat" brought in huge returns, Raj has been able to get almost unlimited finance from his distributors. He has been busy breaking old contracts and making new ones and with every revision taking more money from his distributors. Knowing his ability to work hard and his natural talent for film production, Raj Kapoor is being treated generously by his distributors who have literally rained money on him to complete "Awara".

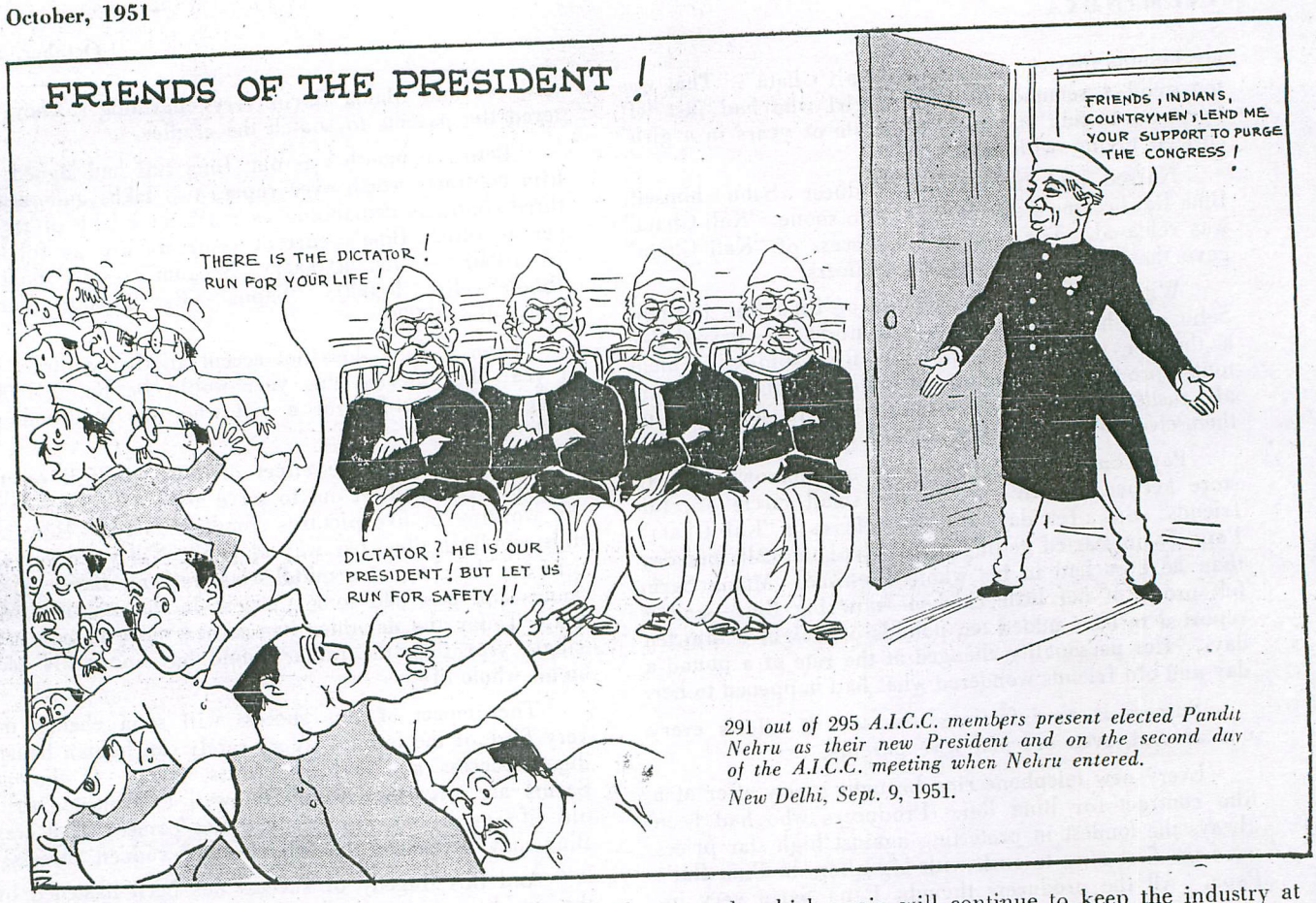
If the amount of money spent on a picture is to be a criterion of its quality, "Awara" should become a great picture. Judged by the amount of time taken on the picture—19 months—"Awara" should again become a great picture.

Whether "Awara" does become a great picture or not, and even if it does, in our opinion a producer like Raj Kapoor still remains a criminal waster of time, money and resources. We cannot build an economically prosperous film industry on a man who requires eight hours to take a single shot and who is not sure at the end of those eight hours whether the shot he has taken is good or not.

It requires a lot of patience and perseverance to take one shot every eight hours but it is neither art nor commerce for a single shot to take eight hours. It is just a waste of a lot of donkey work and energy.

Time and money burn together in motion picture production and a man who requires 19 months to produce a picture is merely scorching the purses of his friends and distributors and not contributing to the stability of our film industry.

Raj is still too young to realize the cost and consequences of his childish essays in film production. Motion picture production is not a game of such easy buoyancy that lakhs of rupees can be poured in one way and taken out from the other. Even if "Awara" becomes a box-office hit—and let us pray it does—it will be a long time before its entire cost is paid off with the different royalties and Raj sees a bit of the "Awara" profits.


FRIENDS OF THE PRESIDENT !
THERE IS THE DICTATOR ! RUN FOR YOUR LIFE !
DICTATOR ? HE IS OUR PRESIDENT ! BUT LET US RUN FOR SAFETY !!
FRIENDS , INDIANS, COUNTRYMEN , LEND ME YOUR SUPPORT TO PURGE THE CONGRESS !

291 out of 295 A.I.C.C. members present elected Pandit Nehru as their new President and on the second day of the A.I.C.C. meeting when Nehru entered.
New Delhi, Sept. 9, 1951.

But if "Awara" fails, and many pictures with greater promise have flopped badly in the past, the entire distributor-financing system, on which our film production is based at present, is going to suffer a shock that will shake the stability of the film industry for quite some time to come. In such an event distributors who financed Raj must share the crime with him and they cannot blame motion picture production trade for their losses in a foolhardy adventure.

It is stupid to give an youngster like Raj—however enthusiastic and hardworking the boy may be—so much money to burn his own fingers and burn the hearts of others in addition. Money needs age and experience for its best use and little Raj with all his cleverness has neither had that experience nor reached that age where lakhs and lakhs can be put at his disposal to do with them what he likes.

If "Awara" succeeds at the box-office and brings in fabulous returns, the distributor—financing system will also get upset as other producers will demand greater advances on their pictures thus sky-rocketing the cost of future productions. That will be another tragedy coming home to roost.

According to all canons of industrial economics the financing of pictures like "Awara" must be described as a scandalous squandermania. If our distributors, who finance the industry, begin to waste on a single social picture the cost of three such pictures, we shall not only have less production output at the end of the year but also a shortage of supply in the exhibition trade which again will continue to keep the industry at the mercy of exploiters and blackmarketeers.

It is high time that our producers and distributors sat together and organized the financial side of our film industry by fixing financial ceilings on the cost of the different types of pictures produced in the country. After doing that if a rich producer still wants to squander his own money, he may do so at his own risk but so long as a producer operates on a distributor-financing system, it is most essential that the present squandermania should stop in the future interest of the industry in general.

A highly commercialized industry cannot be built on odd curios like Raj Kapoor.

ART & MAMMON WORSHIPPERS!

When 20-year old Krishna Sarin, the beautiful daughter of a railway official, answered Producer Kishore Sahu's advertisement in "filmindia" for new talent, little did she dream that she would be a star overnight after the release of "Kali Ghata" in which she played the heroine opposite Kishore Sahu with the newly-coined screen name of Bina Rai.

Bina Rai came to the screen like all other society girls for the love of art—at least that is what she said when she took up her first assignment with Producer Sahu. As Papa Sarin was already drawing a good salary in the railways we had no reason to disbelieve Bina's professed love for art.

Producer Sahu paid Bina Rai Rs. 12,000 for the

six months that she worked in "Kali Ghata". That was too good a remuneration for a girl who had just left her teens behind and spent a couple of years in a girls' college toying with education.

Nursed and trained by Producer Sahu himself, Bina Rai became a star overnight no sooner "Kali Ghata" was released. The remarkable success of "Kali Ghata" gave the signal to the other producers.

Within 24 hours the whisper of Bina Rai, the new Sahu girl, having become an overnight star passed like a thunder through the different film studios. Talent touts, producers, directors, distributors and financiers all rushed to see "Kali Ghata" and to find out for themselves what Bina Rai looked like.

Papa Sarin was till that day an unknown railway store keeper, known only to his small circle of club friends. But a few days after the release of "Kali Ghata" Papa Sarin started getting more telephone calls per day than he ever had in his whole life-time. Mama Sarin felt proud of her little chicken—now big Bina—and is reported to have added ten pounds of weight within ten days. Her personality changed at the rate of a pound a day and old friends wondered what had happened to her.

Success is an infectious disease. It affects every one around, even old and wise parents.

Every new telephone ring brought a new offer of a film contract for Bina Rai. Producers who had been always the loudest in protesting against high star prices were the first ones to rush with big offers to Bina Rai's Papa. All the producers thought Papa Sarin very intelligent and Mama Sarin very charming. They flattered the parents to snatch the cradle.

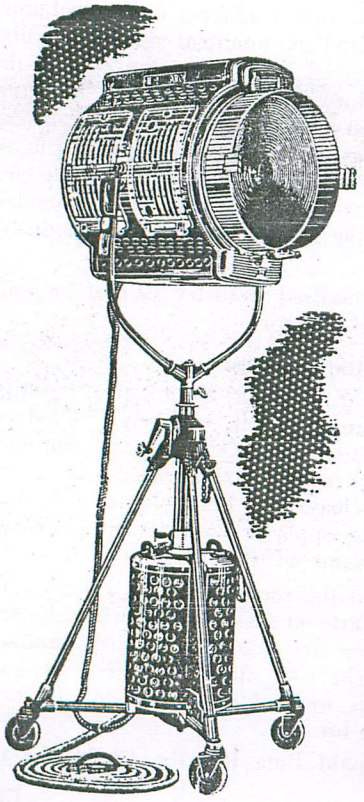
Before a month was out, Bina Rai had signed five film contracts worth over rupees two lakhs and refused three contracts demanding as much as a lakh of rupees per picture. Bina's current contracts are as follows: "Anarkali" — Rs. 40,000; "Sangam" — Rs. 65,000; "Shole"—Rs. 40,000; "Sapna"—Rs 25,000; Varma films—Rs. 40,000.

Even if Bina does not accept another contract for a year, her income this year would be Rs. 2,10,000. Isn't that a fortune for a girl who was in school till yesterday?

What will be the effect of this windfall on the artiste? She had set out to serve art but can she do so by working in five pictures simultaneously? How will this windfall affect her way of life? Till yesterday she was the daughter of a middle-class railway officer whose annas and pies had some purpose in the monthly budget. Today the daughter has earned more money in a single year than the father would have normally seen in his whole life.

The impact of this success will soon change the very fibre of the family. Very rarely can human beings digest success and sudden success never. If the old Sarins are wise they would do well to continue their old life as if the windfall had not come. That way Bina may be spared the fell effect of sudden success.

And this tragedy of success has been hastened by the cupidity of the greedy producers.



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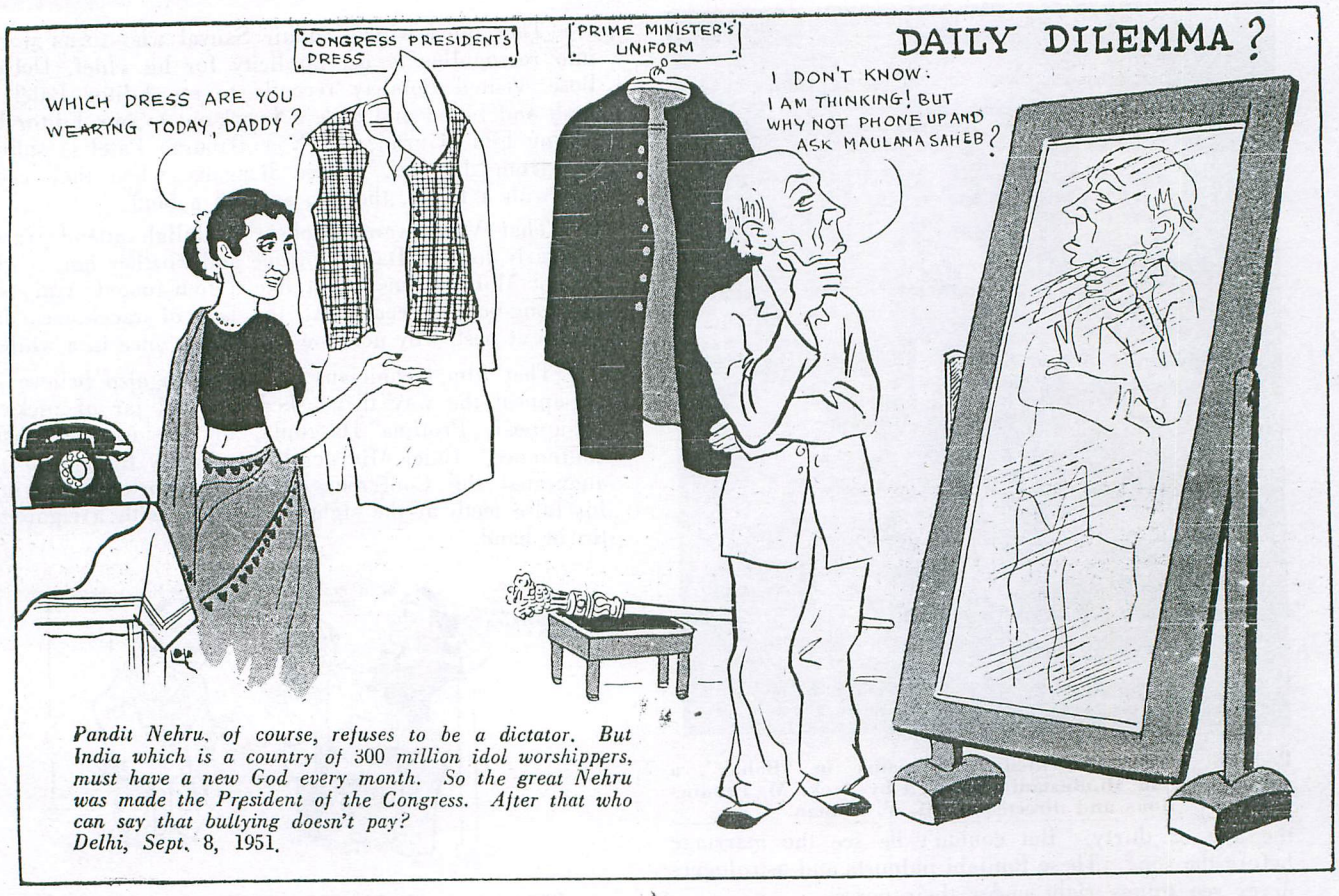

DAILY DILEMMA ?
CONGRESS PRESIDENT'S DRESS
PRIME MINISTER'S UNIFORM
WHICH DRESS ARE YOU WEARING TODAY, DADDY ?
I DON'T KNOW: I AM THINKING! BUT WHY NOT PHONE UP AND ASK MAULANA SAHEB ?

Pandit Nehru, of course, refuses to be a dictator. But India which is a country of 300 million idol worshippers, must have a new God every month. So the great Nehru was made the President of the Congress. After that who can say that bullying doesn't pay?
Delhi, Sept. 8, 1951.

In no walk of life can success come with such devastating speed as in this glamour industry. If the producers had only sat together and raised Rs. 500 over Kishore Sahu's contract of two thousand rupees per month, film production would have acquired more stability and producers would not have had to protest over star prices so often. It would have also saved Bina Rai from getting a swollen head too quickly and the girl could have remained art-conscious a little longer.

But film production seems to have become a game of cut throats and we cannot blame stars for making hay while the sun shines. But then let not the newcomers say that they took up films in pursuit of art. Art does not need the worship of Mammon.

YOU'LL HARDLY BELIEVE —

That Zahur Raja, the "Hur" of Pakistan and the erstwhile ward of Producer Kardar was at last dispatched to Pakistan though he cleverly left behind his "ailing and medically certified" wife. You can never get rid of them lock, stock and barrel.

That Mian Aslam, Ragini's husband, had also to be flown posthaste to Pakistan no sooner Liaquat Ali Khan clenched his fist. Actress Ragini is, of course, here and safe in secular India where women are still worshipped as mothers and sisters.

That though two distinguished Pakistanis are sent back, another in Music-director Khurshid Anwar is back again in India to carve another fortune in stale old tunes. The shuttle service between India and Pakistan thus goes on though the passengers change.

That Producer Asif and M. A. Mughni, the Public Relations Officer of I.M.P.P.A. are, planning to visit Pakistan on a goodwill mission to convince Liaquat about the utter stupidity of clenching his fist and holding mere air unnecessarily.

That Producer Asif's brother who is a Colonel in the Pakistan Army will provide a body-guard to Asif and Mughni during their interview with Liaquat and see that both the Indians are returned to India safe in body and bone.

That our aged character-actor, Jagdish Sethi, loves to watch Suraiya's face for hours on her sets even though Suraiya's dark beauty makes him dumb. And because of Jagdish's grey hair and old tooth, old granny, claiming the homage as her own, has begun to use Ramtirth Brahmi Oil to grow new hair on her bald scalp.

That Jagdish Sethi, the astrologer-prophet of the Punjab, is reported to have held Suraiya's hand for seventeen long hours to predict a son when she reaches

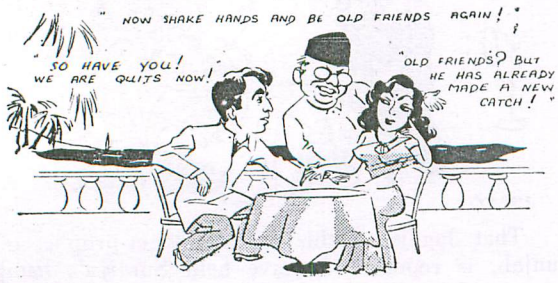
Padmini gives a talented performance in "Bahar", a social story in Hindustani produced by A. V. M. Productions and directed by M. V. Raman.

the age of thirty. But couldn't he see the marriage before the son? These Punjabi palmists and astrologers never see things right under their noses.

That Nargis and Dilip Kumar at last met at Exhibitor Habib Hussein's terrace party given at the Liberty Cinema. And since then they have been meeting regularly after office hours and ironing out their old differences.

That as a result of these secret parleys, Nargis and Dilip Kumar will once again work together not only in Asif's picture but also in Brother Akhtar Hussein's new story. Who says that the salty Juhu air is not conducive to health and happiness?

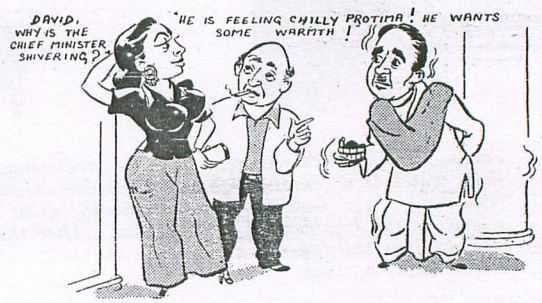
That Raj Kapoor, who usually runs around as if he has a cockroach in trousers, is wondering why Nargis wears such a peaceful smile nowadays without realizing that long before Raj was known Nargis and Dilip had been the most popular romantic pair of the screen. And is it not proper that they should always remain so? Thanks to Chandulal Shah, the good old mediator between inflamed hearts!



That quick-witted Sudhir Sanyal who turns words into rossogollas to get publicity for his chief, Debaki Bose, visited Bombay recently to see Editor Patel in flesh and blood and gave a knock-out to our Editor by calling him "Gurudev". Now Baburao Patel is suffering from diabetes. These Bengalis, when they can't kill with a bomb, they do so with a bluff.

That Veeraswamy Mohsin Abdullah attends races regularly to woo Dame Fortune and whether horses win or not Mohsin runs about like a four-footed Arab for his long-nosed Veera. As the best of racehorses are brutes at best, why not woo some work once in a while?

That film technicians of the South also believe in sex-appeal the way they asked that old jar of pickled sex-appeal, Protima Dasgupta, to preside over their conference. Chief Minister Kumarswamy Raja, who inaugurated the Conference, suddenly started clattering his false teeth at the sight of Protima with a cigarette tin in hand.



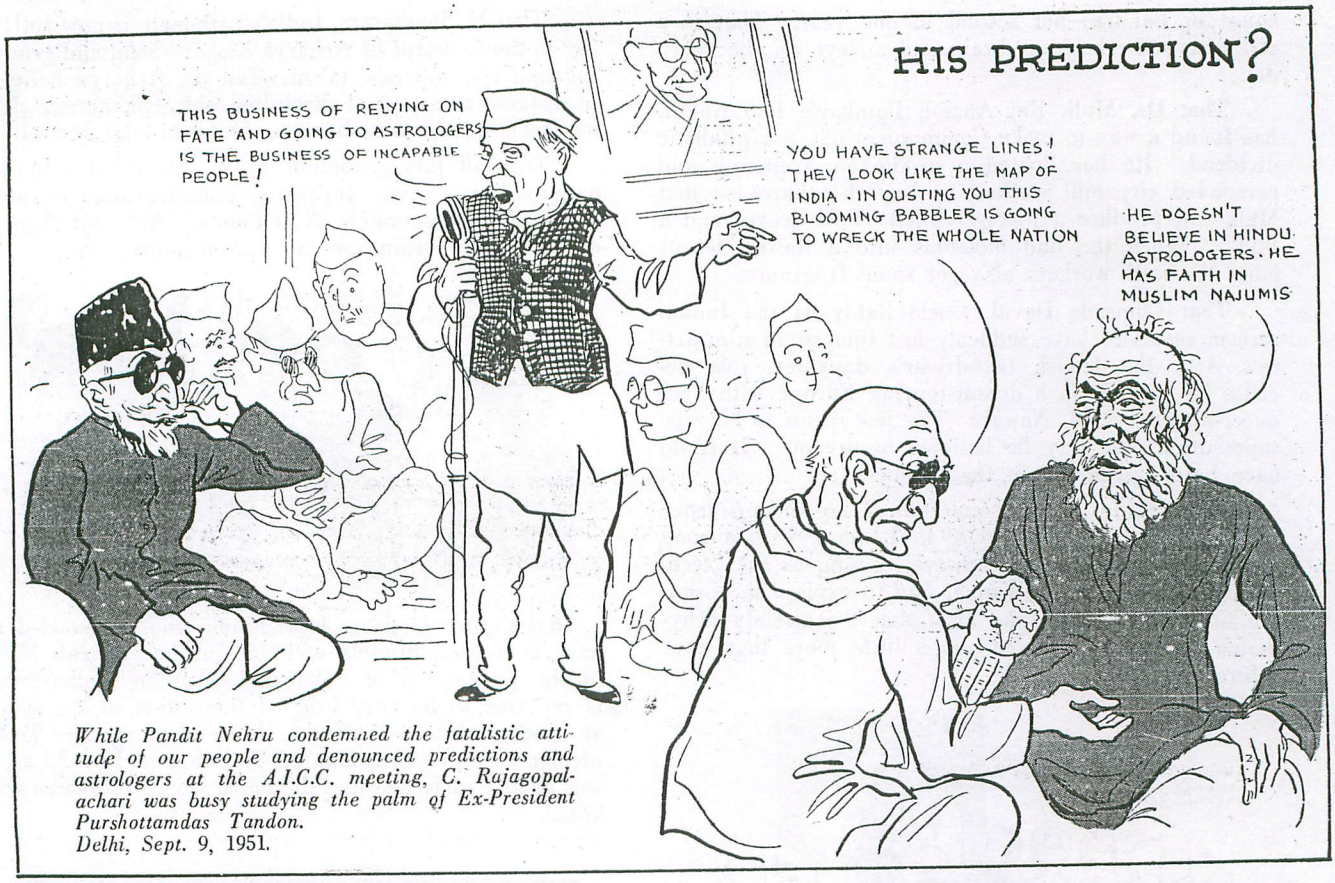
That where Minister Morarji Desai failed, you cannot expect the Madrasi Raja to succeed. That way Protima is a great girl for giving jitters to people. Had it not been for Comrade David, Protima would have made that Madrasi Raja take a puff or two of her cigarette.

That Comrade David happened to be in Madras shooting Gemini's "Sansar" but when he knew about Comrade Protima's imminent arrival he overshot his stay to chaperon her through the Conference and take her over at the Ambassador from Begum Para.

That having transferred her weight to Comrade David's bald head, Begum Para returned to Bombay posthaste to enjoy some solitude at the Rahat Villa in Bombay and discuss her new story with Dilip Kumar, of all people.

That this new development is in keeping with Dilip Kumar's latest idiosyncrasy in writing the dialogue and scenes of all his stories in association with his heroines. As Para is quite a small scholar of Urdu, not to mention her scintillating English which always fascinates the easily impressionable Dilip, quite a lot of dialogue of the new story was written and not a few scenes rehearsed during Comrade Protima's absence from home.

That while Sister Para was busy preparing thus for her new picture, her kid brother Punnu (Munnawar-al-Huq) was showing kid-actress Nutan round the town in the little Hillman-Minx, which episode, of course, was unfortunately brought to an abrupt end by "Popa" Motilal threatening Begum Para on the phone and ask-


HIS PREDICTION?
THIS BUSINESS OF RELYING ON FATE AND GOING TO ASTROLOGERS IS THE BUSINESS OF INCAPABLE PEOPLE!
YOU HAVE STRANGE LINES! THEY LOOK LIKE THE MAP OF INDIA. IN OUSTING YOU THIS BLOOMING BABBLER IS GOING TO WRECK THE WHOLE NATION
HE DOESN'T BELIEVE IN HINDU ASTROLOGERS. HE HAS FAITH IN MUSLIM NAJUMIS

While Pandit Nehru condemned the fatalistic attitude of our people and denounced predictions and astrologers at the A.I.C.C. meeting, C. Rajagopalachari was busy studying the palm of Ex-President Purshottamdas Tandon.
Delhi, Sept. 9, 1951.

ing her to pull back her brother from "his" children. These adopted fathers are always more severe.

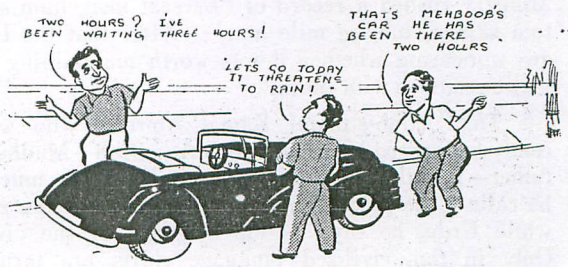
YOU DON'T YOU LIKE MUMMY LOVE, MOTILAL? YOU OLD BALDY!
EH, PARA KEEP THAT LITTLE HUG PUPPY AWAY FROM MY BABY. I DON'T LIKE PUPPY LOVE

That there is no housing shortage where film stars are concerned. When Nimmi first went to stay at the foot of Pali Hill in Bandra, Director Shahid Latiff and many others immediately surrounded the hill and some even built new bungalows so that little Nimmi may not feel lonely and forsaken.

That because Nimmi wanted more parking place for the cars of her visiting friends, she suddenly shifted last month to Marine Drive, making the whole Nimmi colony look out for flats at Marine Drive, though Shaheed Lateef was the luckiest to get a flat within a week of Nimmi's change of address.

That though Shaheed has shifted to his new flat in Nimmi zone, Shaheed's wife, Ismat Chughtai, (that is a woman's name in Urdu) still likes Pali Hill so much that she has not yet made up her mind to risk the salty air of Marine Drive.

That the members of the Nimmi Youth Club don't like the new flat so much because it is so near Producer-director Mehboob's flat and Producer Mehboob often drops in for a cup of tea and discussing the picture stays for dinner, sometimes, of course, with Dilip Kumar writing his usual dialogue. That keeps the youth brigade waiting in sun and rain for the old guy to go away.



That old Feroze, the Muslim, has again got possession of the Pancholi Studios in Lahore and old Dewan Sardari Lall is again ruling the roost with his wine and women. And poor Pancholi is struggling in India on borrowed capital. Price of Hinduism!

That Nadkarni of the Free Press Journal has been making inquiries how Hilla Wadia, "gentle" Jamsu's consort, went to England. Well, Thos Cook can answer that question easily unless, of course, Jamsu has been owing some money to Free Press.

That Vijaylakshmi (not Nehru's sister but our celluloid sister) is now reported to be building another

house in Bandra—her second in one year. That is a girl with some business brain and an eye on the rainy day.

That Dr. Mulk Raj Anand, Bombay's Red Robin, has found a way to make Communism pay a capitalistic dividend. He has floated a production company and persuaded city mill workers to buy the shares so that Mulk can produce a picture called "Two Leaves and a Bud". When the bud blossoms into a flower, let us hope the mill workers also get some fragrance.

That Comrade David, Unele Baldy of the Indian screen, seems to have suddenly lost interest in film actress Arti, the Jewish taxi-driver's daughter, just because he saw her in a dream touring Europe with Producer-director S. M. Nawab. The Jew seems to be very superstitious the way he believes in dreams. It could have been just water in the bladder.

That Nalini Jaywant entertained an Independence Day audience at India House in London, with a song without Hubby Virendra, however, acting as the "technical director". Ashok Kumar had to explain the beauties of Nalini's music and after that the already dehydrated Krishna Menon shrunk a little more than ever before.

That when the Italian Government asked the External Affairs Ministry of the Government of India for the most popular and representative song of India, the Ministry rushed a record of "Barsaat mer., hum se mile tum sajana, tum se mile hum". After that the Italians are wondering whether it was worth maintaining diplomatic relations with India.

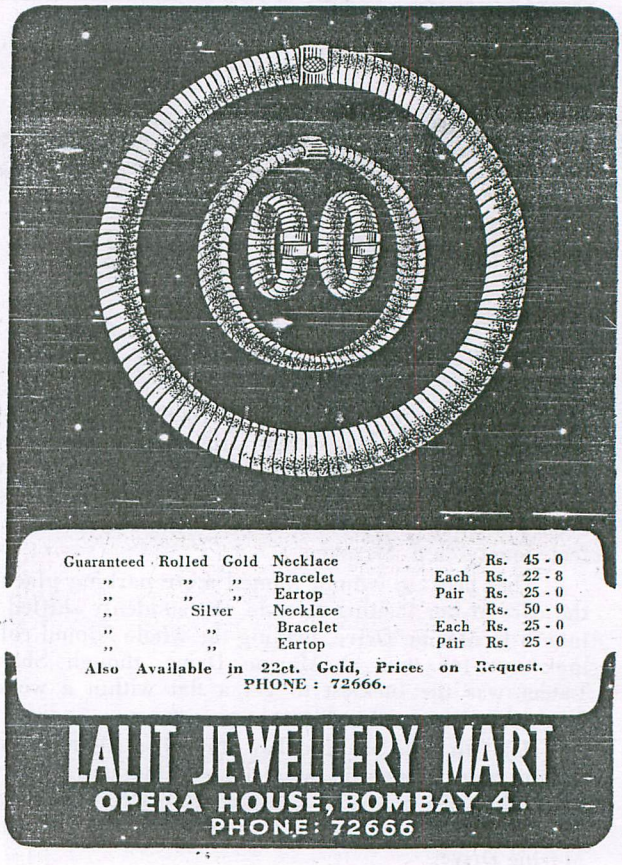
That Aftab-e-filami Kamal Amrohi, who was recently hammered by Khan Saheb Attaullah—Madhubala's father—in Filmkar Studios, hates Hindi so much that he calls it the "Jinnati zaban" (Language of the ghosts) while Urdu, he says, is the language of the civilized. Only in this civilized language shirts are torn, eyes become black and noses bleed on open lawns of a studio. But why does Kamal live in this land of ghosts if he hates our national language? Why does he not go to the land of angels across our borders?

That people are worried why Aftab-e-filami Kamal Amrohi, the greatest writer of the world ever born, was so unceremoniously manhandled by Khan Saheb Attaullah Khan, the hot-headed Pathan father of Madhubala. And only a few days before they were great friends wanting to produce "Anarkali", "Mehbooba" and what not. The Urdu, language of the civilized, which Khan Saheb used for Kamal was never before heard in human history.

That V. Shantaram, India's oath-man, is now following in the footsteps of Acharya Kishore Sahu and grooming and training new talent. But the Acharya believes in distance as a part of discipline which Shantaram does not seem to observe between Sandhya and himself.

That all this grooming by V. Shantaram, India's oath-man, has given Jayashree jaundice and the poor girl is lying desperately ill at Poona. After all there is a limit to the strain one can put on human eyes.

That theatre magnate Keki Modi, who is reported to have associated himself with his brother Sohrab Modi in the production of "Jhansi-ki- Rani"in Technicolor, is reported to be very worried these days at the speed at which Mehtab is ageing. He wonders whether Technicolor can turn a woman of 45 into a girl of 23 as it was at that early age that the noble Queen of Jhansi was killed.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Nutan looks a good gipsy in "Shisham" produced by Ram Idnani for Aneel Pictures Corporation.

That Sohrab Modi, however, refuses to change the heroine of his picture, howsoever much Keki may argue about the foolhardy venture of sinking lakhs on Technicolor and taking a chance with an old lady with grey hair. Let us hope the two brothers don't quarrel over a small matter of twenty and odd lakhs which the picture will cost. Mehtab is certainly worth twice that amount.

That Producer Chetan Anand threw a party to celebrate the fine write-up he got as a producer in the Nav Ketan Bulletin recently. Those who say that he wrote it himself are just being wicked.

That Sardar Chandulal Shah has at last accepted Editor Patel's advice and started directing a picture himself. The subject, however, is named "Papi" and one wonders whether the name induced Chandulal to take up the direction of the picture. Had the picture been named "Mahatma", Chandulal, of course, would not have dared.

That fourteen-year old Nutan, Shobhana Samarth's actress daughter, gives a promise of bigger things the way she smokes cigarettes at this early age. "Popa" Motilal should step in once again and ask his adopted child to wait for a few years more.

That Durga Khote (Mrs. Raschid) has gone to Russia to see Stalin's posters in the streets of Moscow. When Red Robin Ahmed Abbas could not get a passport one wonders how Durga got one. But then Durga is related to Pandit Nehru who is Durga's sister's sister-in-law's elder brother. Solve that riddle if you can. There is a passport to Moscow for the correct solution.

That the Madrasi representative of a Madras paper in Bombay is building up quite a reputation for himself and his paper by asking stupid and embarrassing questions at press conferences. One question which he forgot to ask old Clifford Agarwala is whether the Government intend to provide visitors to the International Film Festival of India with "Idli" and "Dossai". One wonders why Madrasis have to come all the way to Bombay to show up.

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EDITOR'S MAIL

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

K. A. K. AYYANGAR (Madras)

What did Azad learn from his tour?

That whisky is cheaper in Europe than in India.

Do you know the Sher-e-Madras?

Is there a tiger in Madras? But the Ramayana does not mention one.

What is the most fascinating thing about heaven?

That it does not exist. But the illusion continues to inspire human beings to be virtuous.

What is the most popular game in Pakistan?

Hindu-baiting.

A. AYYAPPA (Arikady)

Which star would you choose if you are asked to spend a night with a cine star?

I would like a talkative one so that the night passes as innocent of achievement as the journey of our Congress ministers through four years of freedom. Talking has its virtues too.

You don't have to go to Egypt for sightseeing as long as Arti works in "Betaab", a social story of Sushil Pictures.

A brother of mine is going to marry a film star. What should I present him on his wedding day?

Present him with a copy of the Bombay Hindu Divorce Act of 1947. He must know the six loopholes to escape his misfortune.

RAVI NANDAN TIKKOO (Chamba)

Can our five year plan be a success?

No. The planners have become plotters and plotters never build anything.

GOPAL CHANDRA BANERJEE (Barrackpore)

Are Menons born in battalions?

It is difficult to count these Malabar mosquitoes.

How to provoke a Bengali boy?

Call him lazy and he opens his eyes and stares at you. Abuse him and he frowns at you. Slap him and he goes home and manufactures a bomb.

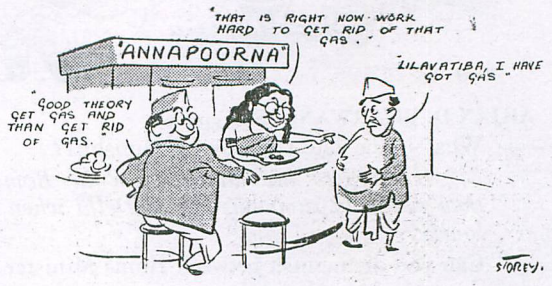
Isn't India proud of producing a physician like Dr. Bidhan Chandra Roy?

If he had stuck to his profession, perhaps! But who cares for Dr. Roy as a Congress politician?

G. S. KARVE (Kalyan)

Please comment on "Annapoorna", a novel hotel just started in Bombay.

It is Mother Munshi's snack-bar designed to give flatulence to office workers.


"THAT IS RIGHT NOW WORK HARD TO GET RID OF THAT GAS."
"ANNAPOORNA"
LILAVATIBA, I HAVE GOT GAS
"GOOD THEORY GET GAS AND THAN GET RID OF GAS.
STOREY.

AMRITLAL P. VEGAD (Bombay)

The day dawns and . . . . .?

—You realize that your stomach is empty. With the need to fill it, struggle begins. You go in search, and after hours of sweating, spot the bread but before you reach it, somebody else grabs it. The other man is also a fellow traveller, as hungry as yourself, but he had risen a little before dawn, a little earlier than you did. That is competition. Bread after bread you miss and your sweat starts stinking and your mouth becomes sour. Hunger becomes a pain and the soul starts begging. That is misfortune. You look up to heaven in protest. Getting no answer, you look around you with red

eyes and see others sleeping happily. What you think is Communism. You take a knife and rob the sleeping and allay your hunger pain. That is crime. With the stomach full, you also sleep like others. But next morning with an empty stomach again, the struggle begins. It is all for dread and between fellow travellers, be it at dawn or dusk. Man has lived on man through ages and will continue to do so in future.

UCHIL B. N. (Bombay)

Maulana Azad laid a wreath on Jinnah's tomb. How come?

In Jinnah's lifetime, the Maulana could not go near him so the homage had to be delayed till Jinnah lay harmless.

HARISH CHANDER SARIN (New Delhi)

Can you win the masses with your pen?

Masses are asses and asses don't read filmindia.

MRS. PARVATHY APPACHANA (Trivandrum)

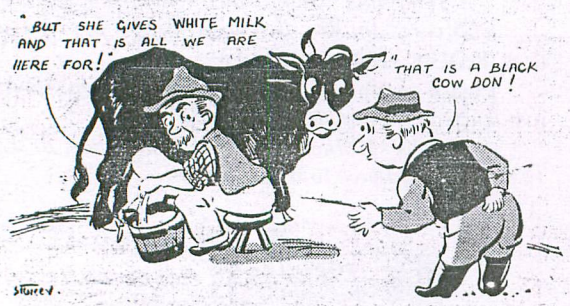
God help your enemies!

I help them too when they come to me. That saves them a long journey.

D. S. R. MURTHY (Munirabad)

How does an African cow's milk taste to the European in South Africa?

That is one thing good about milk that whatever the colour of the cow, it is always white. And white men are so colour conscious that they would drink even urine if it were white.



ARJAN D. BHARWANI (Singapore)

What is the latest hobby of Munshiji?

He forgets his 'attache case' in Bombay and then suddenly summons her to Delhi when he feels lonely.

Can you distinguish between Home Minister Morarji and Food Minister Munshi?

Morarji is a block-buster while Munshi is a word twister.

What does Tandon eat?

Green grass if not hay.

What is Mayor S. K. Patil doing these days?

He is talking too loudly these days—which means that he is doing something too quietly.

Have you ever seen the devil in person?

Is the film industry full of angels?

MISS MITHU J. THADANI (Jodhpur)

On seeing a handsome chap of 21, I feel something in my heart. How to prevent it?

The coach-and-engine pose in romance. This is one of the Raj and Nargis introductions in "Ashiana" a social story produced by Sabharwals.

Don't prevent it. Give that chap a chance. He might make a good husband, though handsome husbands are usually wolves.

BAGH SINGH CHOWDHARY (Jodhpur)

What do you feel while facing an obstinate beggar?

I feel like giving him a kick in the pants but when I look for the pants I find only a thin skin on his buttocks. So I do the next best thing—put my hand into my pant pocket and bring out a coin.

INDAR MOHAN (Dehra Dun)

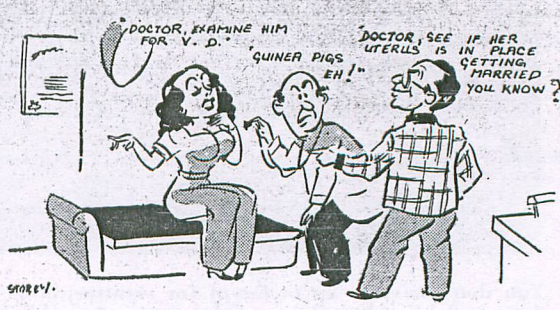
How is life at Bombay?

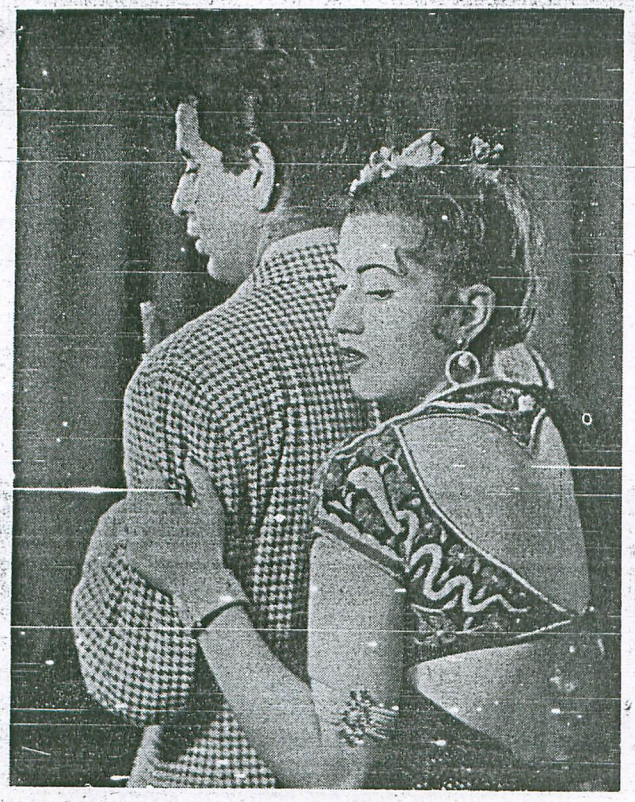
Nice and dry! The city has acquired a climate for consumptives.

D. NATARAJAN (Bombay)

Do you think that a rigid physical examination of both parties is a necessary pre-requisite to marriage?

Are we guinea pigs or human beings? Marriage is an emotional gamble. Why not keep it a risk all along and get some kick out of it?





That is another coach-and-engine romantic team that competes with the Raj and Nargis team, though Dilip and Madhubala do it a bit in a goods-train style in "Sangdil" produced and directed by R. C. Talwar.

MISS RANJANI RAO (Mangalore)

Is China going to get Formosa back?

What about Uncle Sam's mortgage claim?

MRS. VISALAKSHY RAMANATHAN (Mannargudi)

I am a dark beauty. Do you like me?

A married woman? You are ruled out.

What's Madhu money?

That is the honey given to film rags suffering from bronchitis.

T. P. MOHAMED (Ambarnath)

What do you think of the candidature of Nargis for the Bombay Legislative Assembly?

If she contests a seat, she will beat the best Congressman in Bombay. I wish she does. I will be the first one to vote for her.

MRS. UGAM KAUR B. C. KUMBHAT (Jodhpur)

What is thirty eighth parallel?

That is the common horizon between Democracy and Communism. Both see their own prize beyond it.

A. GOVINDSWAMY NAIDU (Tirupati)

The reason for which Jaya Prakash has had a heart attack may please be stated?

A five-feet-four-inches reason in late twenties will require a colour plate which I cannot afford in these days of shortages.

D. D. SABANE (Poona)

Which is the best exercise for the stomach?

Digesting, provided there is food enough. Nowadays we have only a Munshi stomach which secretes bile and acid.

AMERI AYENGAR (Mhow)

What sounds silly to you?

Your questions. In these days of Grow More Campaigns you should also grow some brains.

THAKU T. ADWANI (Bombay)

Is Acharya Vinoba Bhave a duplicate of Mahatma Gandhi?

No. He seems to be the tenth carbon copy.

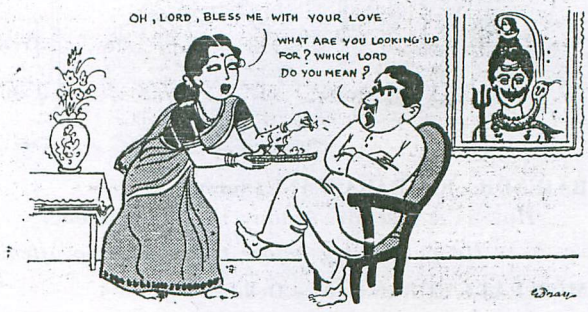
Is Zahur Raja still in Bombay?

No, he had to leave but he has left behind his wife on the usual medical grounds. Which means that Zahur will return to India on some excuse or other.

MRS. RAJ H. VASVANI (Calcutta)

To whom should I devote more time: God or hubby?

Hubby! God is happy with a moment of silent prayer but not man who wants even God to attend on him.



MISS DAYA BAIJAL (Kotah)

Uncle, as soon as I take my degree, I want to become your honorary under-secretary for six months just to learn the A. B. C. of journalism. Any objection?

Yes, that word "uncle".

A. N. NARAYANA RAO (Mysore)

Why's Prithvi having heart trouble?

Too much of heart-burning!

When do you follow Gandhian principles?

When I have to tell the truth to Gandhiji's heirs and disciples.

What's the parting gift of the British to India?

The Radcliffe Award which cut the rivers in two and left us fishing for our new boundaries.

What medicine do you suggest to a brain congested by plans, schemes and intrigues?

We shall have to make a vaccine of Rajaji's brain when he shuffles off this mortal coil. That will clear the most congested mind.

JOGESH CHANDER (Calcutta)

Is Protima Dasgupta a talent scout now?

She also spies on her best friends. That seems to be a provincial trait.

"History repeats itself"—Mughals will rule India!

Then earlier history must repeat sooner. Hindus ruled India before the Mughals did.

How would you describe the much-talked of 'Five Year Plan'?

Mirage in a desert! There will be nothing waiting after you travel the distance.

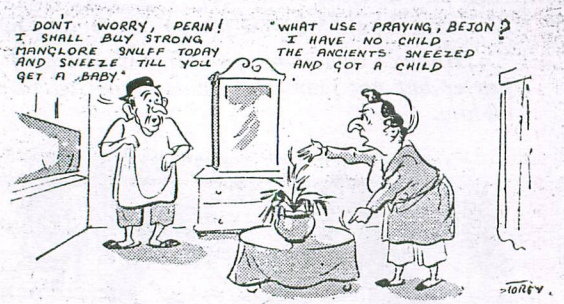
If A. I. R. is "Akashvani", by what heavenly name do we call the people who broadcast over it?

They are all angels with dirty faces.

OSMANT SHER (Biharsharif)

Who is the first man in the world according to Hindu mythology?

Manu was the father of the human race. He had ten sons and his first one, Ikshawaku, took birth when Manu sneezed. Ikshawaku was the first king of Ayodhya and he ruled over it for 36,000 years. Sticky guy!


DON'T WORRY, PERIN! I SHALL BUY STRONG MANGLORE SNUFF TODAY AND SNEEZE TILL YOU GET A BABY.
"WHAT USE PRAYING, BEJON? I HAVE NO CHILD
THE ANCIENTS SNEEZED AND GOT A CHILD
STOREY.

RAJENDRA K. ARABASTANI (Surat)

How is it that Mr. Antony De Mello is out?

He put his leg before the wicket too often.

MISS RAJ KHURANA (New Delhi)

I wish I could marry a millionaire?

Try Dalmia. He can easily add one more to his odd collection.

I want to be a Christian. How do you like it?

How much do you know of Hinduism to realize that the Hindu religion has failed to soothe the agonies of your searching soul? From one blindness to another is no spiritual progress.

HARBHAJAN SINGH (Bombay)

Does the scroll to be presented to the Hollywood producer Cecil B. De Mille on his 70th birthday bear your signature?

I don't believe in such silly advertising stunts nor does Cecil who is by now too old and wise to give any importance to a scroll hawked around by his distributors.

BASANT KUMAR WADHWANEY (New Delhi)

What would a smile of a Negro girl cost?

When a white man catches its lightning, the girl often loses her chastity.

What would happen if you are caught red handed by your worthy wife?

I am always caught with blood on my hands and that makes my wife worth her weight in gold.

What change would there be in Bombay's social life if some Sindhi takes the place of Morarji Desai?

Bombay will be a city of clubs, cards and cocktails and life will be one long honeymoon.

A. MOHY KHAN (Bombay)

Can you hypnotize girls?

When you hypnotize girls you have to feed them. I can't afford such an expensive profession.

"NOW, SLEEP! NO DRESSES, NO FOOD, NO CARS NO CINEMAS. NO NOTHING. ONLY LOVE."
"ONLY LOVE? THEN WHY DID YOU GIVE EVERYTHING TO SUSHILA?"
SHUREY.

JAGDISH RAI (Ludhiana)

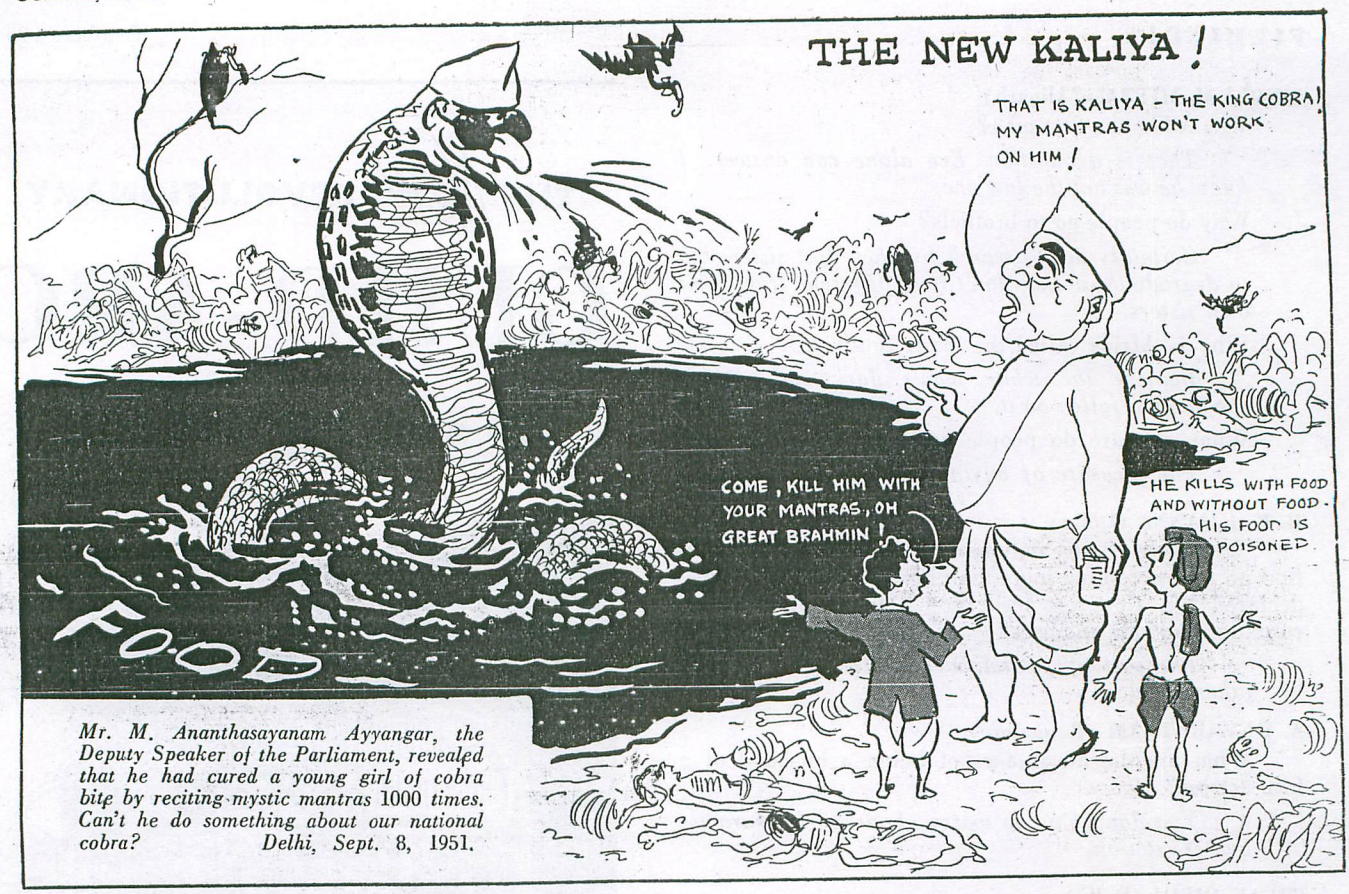
Can a prostitute become a dependable wife?

No. A butcher who sells mutton doesn't believe in keeping the goat as a pet.

K. MADHAVAN (Madras)

What is Suraiya's latest stunt?

Suraiya does not believe in stunts. She is one of the most quiet and steady artistes we have in the


THE NEW KALIYA !
THAT IS KALIYA - THE KING COBRA! MY MANTRAS WON'T WORK ON HIM !
COME, KILL HIM WITH YOUR MANTRAS, OH GREAT BRAHMIN !
HE KILLS WITH FOOD AND WITHOUT FOOD. HIS FOOD IS POISONED
FOOD

Mr. M. Ananthasayanam Ayyangar, the Deputy Speaker of the Parliament, revealed that he had cured a young girl of cobra bite by reciting mystic mantras 1000 times. Can't he do something about our national cobra? Delhi, Sept. 8, 1951.

industry. It is a pity she is not as talented as she is well behaved.

What is a car accident to Begum Para?

Opportunity to test the character of police officers.

S. P. BANERJEE (Bombay)

Who is more beautiful: Bhanumati or Madhubala?

Madhubala has better features, Bhanumati has more sex-appeal.

Will Pakistan last in the long run?

If it starts tottering, it must be sustained by us. It is a country where communal disease can be permanently isolated.

K. N. MANJUNATH (Bangalore)

Wish you will live 125 years?

Count that in Congress cabinets and imagine my torture. And you say you are my friend.

There is a rumour that Mehboob and Kardar are jointly building an air conditioned studio in Pakistan?

At best that rumour can be only half true because Mehboob has nothing to do with Pakistan. He refused Pancholi's studio when it was offered to him by the Pakistan Government.

BAL BHAGWATE (Bombay)

Do Russians pray?

In pain, even Stalin, with all the steel in his name and character, must pray. Communism has not yet found a cure for human pain. Pain is still a problem of theism.

M. S. LULLA (Bombay)

If marriage is "changing her chaperon" to a Sindhi girl, what is it to a Gujarati girl?

To a Gujarati girl it is usually an acquisition of a bank account.

Is a straight line the shortest route to a beloved's heart?

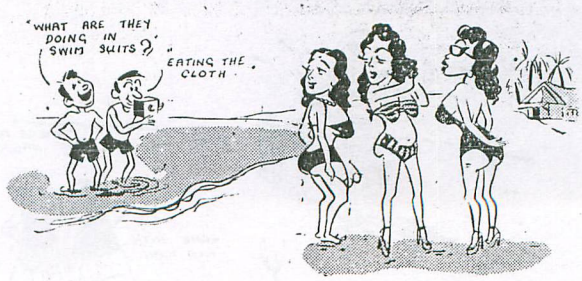
That will be a rape of her emotions. You have to get into her heart by the backdoor if you want her to blush on seeing you.

What do you think of the recent memorandum submitted by prominent Muslim leaders to the U. N. O. regarding Pakistan's war propaganda?

A superfluous gesture of people who have little faith in our secularity. I can't understand why Muslims should emphasize their loyalty to our state by exhibitions.

Who is Esther Williams of India?

We have no swimmers like Esther but we have quite a few cockroaches that crawl into swim-suits and foul the swimming pools.



MURLI M. MITTAL (Aligarh)

Was Adam the first man?

That is a question Eve alone can answer. I know he was not the last one.

Why do people go to brothels?

Certainly not to search for their lost sisters but to degrade those that don't look different from their own sisters.

Why is Africa called the 'dark continent'?

Because the white man's dark and sinister shadow has fallen on it.

What pleasure do people get from pickpocketing?

The pleasure of buying a meal.

R. K. KHANNA (Delhi)

"Let there be the national government! You will find no man accepting more than Rs. 500|- as his salary," declared the Congress leaders. Now the figures are running into four numbers?

The cost of patriotism has also gone up with other articles.

A. DEVARATNAM (Bangalore)

What are the advantages of being a husband of a film actress?

You don't have to worry about work, character and reputation.

TILAK RISHI (Delhi)

Mr. Patel, they say Chandulal Shah is going to direct a picture!

He should do the job better than some of the directors he employs. Chandulal has both intelligence and experience needed for directing a picture.

JIANDANI GOVIND T. (Bombay)

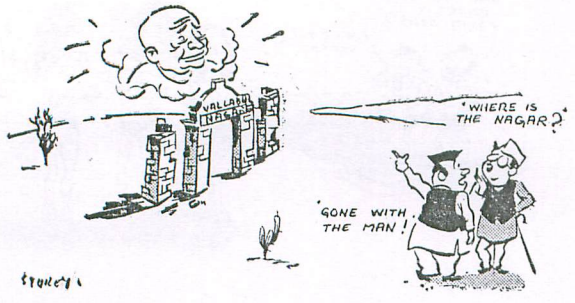
Why Nehru likes to call himself as "Shri"?

Isn't "Shri" used for God? You say Shri Ganesh not Pandit Ganesh. Pandit is good enough for mortals, not for Nehrus.

SHYAMLAL G. NARIANI (Nasik Road)

Why are ministers always called for laying foundation stones?

How else can you curse a project and delay its completion? Near Poona they began building a "Vallabh Nagar" and never went beyond the entrance gate which now stands alone and mocks not only at Sardar Patel's prestige but also at his memory.



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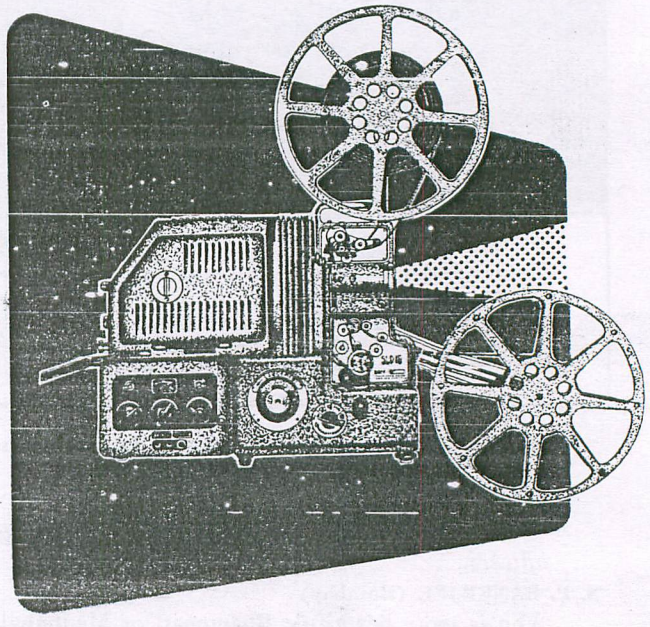

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Madhubala gives a popular performance in "Khazana", a social picture, produced by Bakshi Brothers and directed by M. Sadiq.

JAIKRISHIN V. KISHNANI (Delhi)

Is the existence of God an interesting and worth discussing topic?

The humble acceptance of His existence will save you from the labyrinths of reason.

A. P. SREEDHARAN (Kozhikode)

What is the meaning of "peace" in the U. N. O.'s dictionary?

It means a smile on Uncle Sam's face. The rest of the faces be damned.

MRS. PRAKASH (New Delhi)

Is Nargis suffering from melancholia?

She is the medicine for melancholia. How can the medicine be the disease?

MRS. KAMLA C. ALIMCHANDANI (Bombay)

You are curt, nay, cold in your replies. How is it that in spite of your assurance that your replies are without malice, we still feel hurt?

What hurts is remembered. And all new knowledge needs memory.

MAHENDRA KISHORE (Saharanpur)

Whom do you consider to be your rival?

I have no rivals. Rivals are creatures of one's fear. Do I sound like a man scared of anything?

Do prostitutes have any souls or only bodies?

Their souls die in the wombs of their mothers, while their bodies are thrown out on the streets to ply like taxis.

G. V. BHARATA RAJA RAO (Madanapalle)

Do girls really fall in love with you or with your penmanship?

At 48, doesn't the Parker fountain pen look more handsome in comparison?

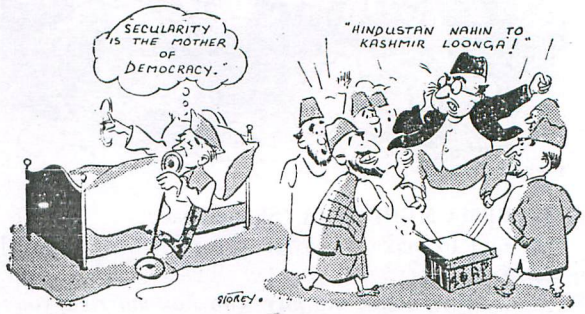
K. A. PATNA (Madras)

Why has the Congress selected two bulls and a yoke as their symbol for elections?

The bulls probably symbolize the Congress President and the Prime Minister and the yoke represents the country.

Whom do you admire: Nehru or Liaquat Ali?

Liaquat. He is a go-getter. While Nehru dreams and talks in his sleep, the other guy frets and fumes and grabs something or other every time.



N. RAJAGOPAL (Mysore)

Does sophistication of a woman make her a bad mother?

It takes tears out of her affection and adds titter to it.

What does Madhubala save?

Her skin! And how?

Distinguish between faith and God?

God is the notion, faith is its emotion.

Where does flattery end?

With the ruin of the victim. No one has yet flattered a street beggar.

If everyone becomes selfish in this world what will happen?

The world won't starve and man will become economically independent. Wisdom is a part of true selfishness which does not disregard others.

Is it quite necessary for a woman to know the history of the man whom she is to marry?

A woman has history while a man has destiny. While a woman's past helps a man to make his choice of a life partner, the whole human race can merely wait with a prayerful hope for destiny to reveal itself in case of a man.

When Harijans rushed to the temples, what did they get?

They didn't get God but they are not called dogs any more.

When does a capitalist perspire?

When he sees the red eyes of labour on the doorstep of his home and realizes that a home is a

poor castle with an angry crowd in the courtyard.

What is gold?

The metal that tests a man's mettle.

What is loyalty in Pakistan?

A superfluous confession!

Do you believe in Hedonism ?

After sweating eighteen hours a day?

Was the English version of "Dr. Kotnis" exhibited anywhere?

The English version seems to have been sent up to Dr. Kotnis, I think.

"WHOSE INTESTINES ARE THESE ANGEL ?"
"NOT INTESTINES, DR. KOTNIS. IT IS A FILM OF YOUR LIFE YOU NEVER LIVED. NO ONE BELOW WANTS TO SEE IT."
STOREY.

MRS. PREMA MEHROTRA (Shikohabad)

I want to make a heaven of earth. Would you like to be my helper?

What about the guy who has married you? Is he being merely an angel?

HARI MANCHANDA (New Delhi)

Is it wise to apologize to a woman when you are wrong or when you are right?

A woman doesn't believe in right or wrong. She believes in winning or losing and an apology means victory to her. It is wisdom to concede it.

RAJINDAR G. S. MANHASS (Jullundur)

What is a double bed?

It is either a two-unit health permit or an illicit distillation of sex.

K. R. S. NAIR (Rajkot)

I think Kishore Sahu's head is bigger than his body?

Every bald head looks bigger than the body.

SURENDRA SINGH (Delhi)

Which type of love is most popular these days?

The car-and-club variety which robs the legitimate claimant and feeds the parasite.

S. A. KHWAJA (Peshawar)

Is kissing healthy?

It was till our white caps started taking interest in it. Now it is a crime.

Have you ever seen a Pathan? They are not Gujaratis, mind you!

Then, Khwaja, you must see a Banjara who has eaten quite a few Pathans for breakfast and thrown their bones to the dogs.

S. R. SWAMY (Madras)

What do you think of a Muslim saying Jai Hind?

That is not an occasion to think. Hear that and accept, says our Constitution.

MRS. S. SHANTI DEVI (Madras)

Why has Rajaji stopped wearing his dark glasses?

He wants to see Jawahar in his true colours and find his own way beyond him.

When do you use a perfume?

I take a daily bath instead.

"RAMZAN, YOU HAVE SPRINKLED TOO MUCH "HEENA" ON YOURSELF TODAY."
"WHAT TO DO SHANKAR! I BATHE ONLY ON JUMMA AND THAT IS DAY AFTER TOMORROW!"
"AWFUL."
STOREY.

MAHARAJ KRISHAN (New Delhi)

Is there much love lost between Madhubala and Producer K. Asif?

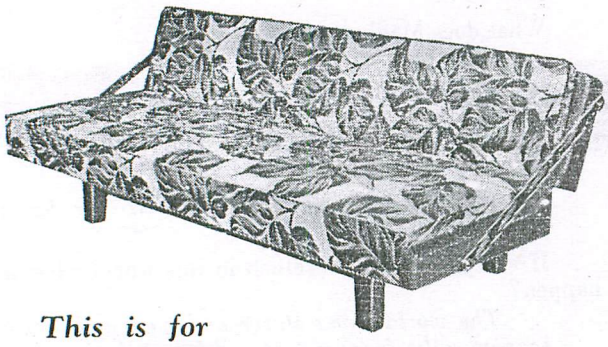
Yes. Dilip is the name of that love and he is lost between the two of them.

What is your opinion about the new playback singer C. H. Atma?

He is quite good but not Saigal.

If we conquer Pakistan?

For the doubtful advantage of having some more jute and wheat we shall have 80 million more Muslims to feed and a total of 120 million Muslims



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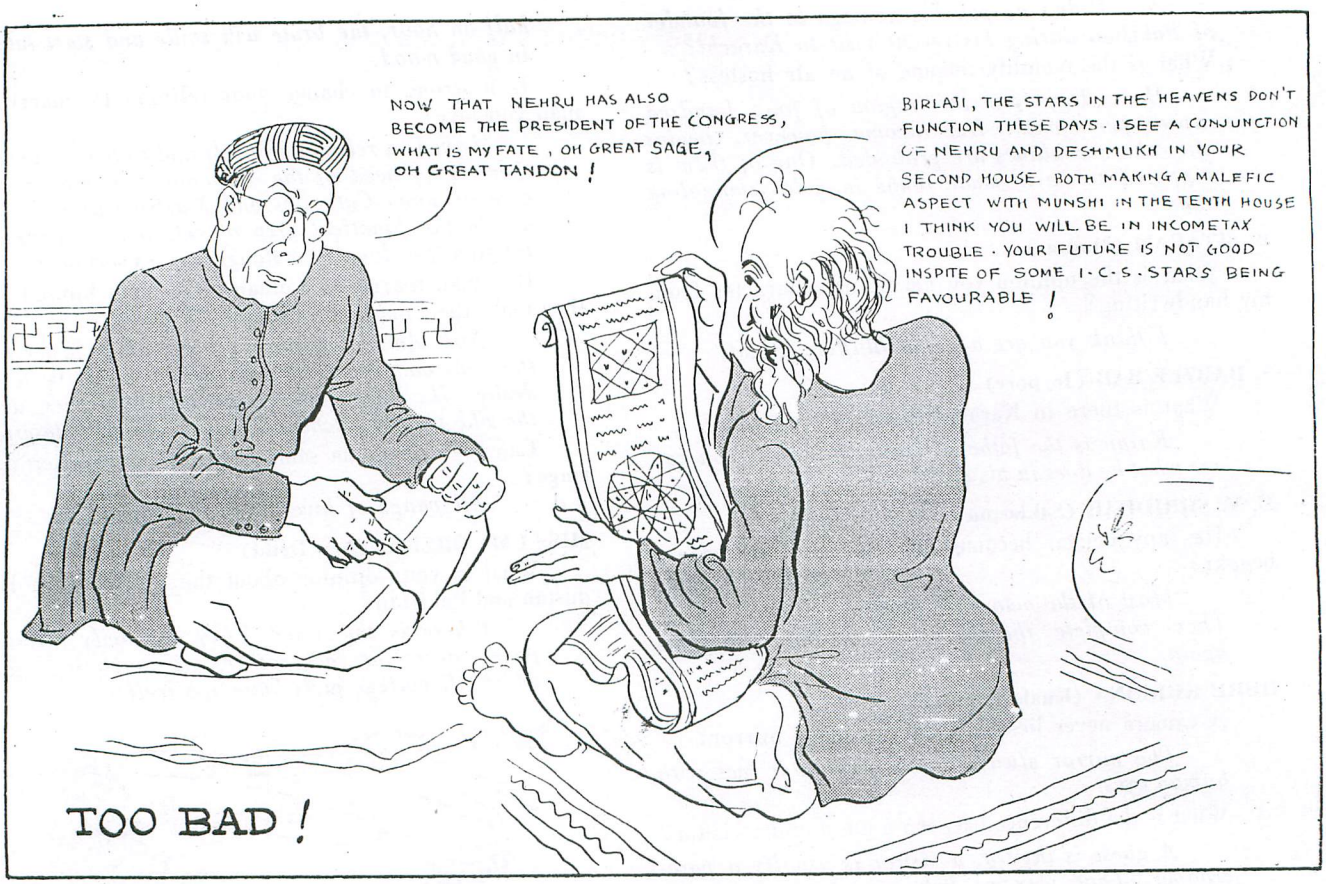

NOW THAT NEHRU HAS ALSO BECOME THE PRESIDENT OF THE CONGRESS, WHAT IS MY FATE, OH GREAT SAGE, OH GREAT TANDON !
BIRLAJI, THE STARS IN THE HEAVENS DON'T FUNCTION THESE DAYS. I SEE A CONJUNCTION OF NEHRU AND DESHMUKH IN YOUR SECOND HOUSE. BOTH MAKING A MALEFIC ASPECT WITH MUNSHI IN THE TENTH HOUSE I THINK YOU WILL BE IN INCOMETAX TROUBLE. YOUR FUTURE IS NOT GOOD INSPITE OF SOME I.C.S. STARS BEING FAVOURABLE !
TOO BAD !

to satisfy politically. That will start the old trouble all over again and we shall soon have riots for communal rights and privileges. Isn't it better to have 40 million peaceful Muslims in lieu of some jute and wheat?

A. B. SINHA (Jamshedpur)

Why doesn't virtue pay in the modern world?

Virtue pays and abundantly but men have no patience to wait. In their hurry they collect only the tinsel of vice.

SUSHIL C. JAIN (New Delhi)

Sindhi girls are very tip-top to look at. What is the inside stuff?

The inside stuff is pretty old fashioned. They like a good home, good food, good clothes and good children. And they also like a good husband, a good club, a good game of rummy and an occasional visit to the race course. Sindhis—the cultured ones—earn to spend.

I love a Sindhi girl. Will it be worthwhile taking her to the altar?

Risk it only if you like club life.

According to Prithviraj one should take to smoking only at the age of 40. Any comments?

Don't take that guy seriously. Half the time he doesn't know what he talks. He is merely a stage frog.

KARNAIL SINGH (Penang, Malaya)

Which of the three careers would you advise me to take after my school career: medicine, law or engineering?

Take up medicine. Seeing that man is bent upon his mission of maiming and murdering his fellow men, we need more doctors every day.

K. K. SRIVASTAVA (Lucknow)

Do you welcome Kidwai's exit from the Congress and the Cabinet?

Kidwai should be thrown into the Arabian Sea. A man who spells patriotism with intrigue makes a dangerous politician.

Do you believe in Maulana Azad's hatred for Pakistan?

No. Didn't he pay his homage to the founder of Pakistan during his recent visit to Karachi?

What is the monthly income of an air hostess?

Her salary is in the region of four hundred rupees per month. Her income, however, begins after the aeroplanes are grounded. One of them is supposed to have made lakhs in gold smuggling alone.

B. SITARAM (Madras)

What is the opinion you get of my character from my handwriting?

I think you are a damn bluffer. Right?

S. BABZEE BAB (Jeypore)

What is there in Karan Dewan's sleepy face?

Karan is the father of four children. You can see what he does in his sleep.

U. V. SHRIDHAR (Saklaspur)

Has any beggar become an actor and an actor a beggar?

Most of the actors we have were beggars once. They complete the cycle by becoming beggars again.

DURU KRISHNA (Kuala Lumpur)

A camera never lies but what about the mirror?

The mirror always does, because it sees with human eyes.

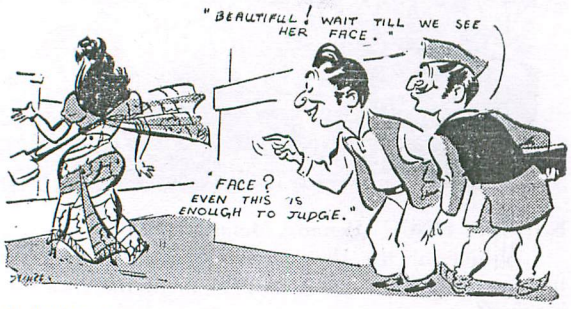
What is the difference between a guest and a visitor?

A guest is invited, a visitor is usually a para-trooper. That way my house seems to be in the enemy zone.

JITENDRA C. DESAI (Bombay)

Ninety per cent of college girls are beautiful. Why?

Because 90 per cent of the boys have thirsty eyes.



M. R. RAIZADA (New Delhi)

Do educated actresses mind what "filmindia" says?

I know that Nargis weeps if her work is badly reviewed by me. In the next picture she scores over me. That is one reason why this girl is at the top. She understands what I write and respects it.

ANIS FATMA (Agra)

What is the best tonic for a husband who usually returns from work in an angry mood?

Silence on return. Short replies to questions. Quiet service without fuss. No questions. After half an hour, the brute will smile and start talking in good mood.

Is it wrong to change your religion to marry the man you love?

Love is a religion in itself and to the intellectual there is no need of the ceremonial church. But in case of some Catholics and Muslims whose minds are in the fanatical grip of religion, a change of religion for love is a dangerous experiment.

If a man marries a woman older than himself, can they make their marriage a success?

No! An old woman becomes older faster than the man and ceases to provide an incentive to his desire. He then starts eating in restaurants, while the old maid's kitchen remains cold and deserted.

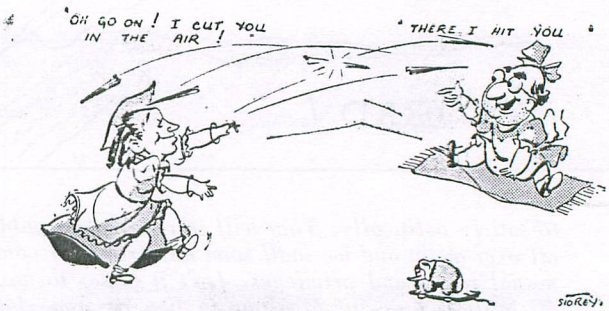
Can love have the same exciting pangs after marriage?

All pangs of love die in the marital bed.

MISS UMA OBERAI (New Delhi)

What is your opinion about the war between Hindustan and Pakistan?

Where is the war? They are only throwing paper darts at each other, an annoying game which all college girls know too well.



H. L. ANAND (New Delhi)

Are you not still a child, Mr. Patel?

Absolutely! You don't know how I chase laps to weep.

CALSO MANDAPA (Mercara)

Stalin seldom opens his mouth. Why?

He suffers from a lock jaw.

I am a vegetarian, teetotaller, non-smoker, non-gambler, no skirt-chaser and no Crossword Puzzle solver. Can I get a secretary's job under Morarji?

No! You read "filmindia".

T. G. VAIDYANATHAN (Madras)

Which part of a woman do you like most?

I like her heart whenever she grows one.

Do you always speak the truth?

Truth is the only convincing part of criticism. A good critic can't do without it.

Man is essentially polygamous in instinct. How does he satisfy this in these days of monogamy?

Do you know how much desire and variety is received and killed in the human eye every day?

I am in a hurry to make money. Can you suggest any method?

A white cap, a soap box and a book of slogans! Oh, but you are a Brahmin! You can't operate a mint in Madras. Migrate to Delhi and change your name to Menon.

M. A. MANNAN (Dibrugarh)

Mrs. Munshi said, "Assam is the jewel of India?"

Then Mrs. Munshi is another one.

MAHENDRA SHARMA (Khargpur)

Who is the most competent and sincere man amongst our leaders?

The most sincere is Jawaharlal Nehru. The most competent does not exist.

S. VENKATA RAO (Shalimar)

What will you do if you see Shantaram in danger?

Save him, of course! If Shantaram dies, who will call me names?

LEELA N. (Mangalore)

Many a time have I heard of that 'Cupid's Arrow', but what is it, Mr. Patel?

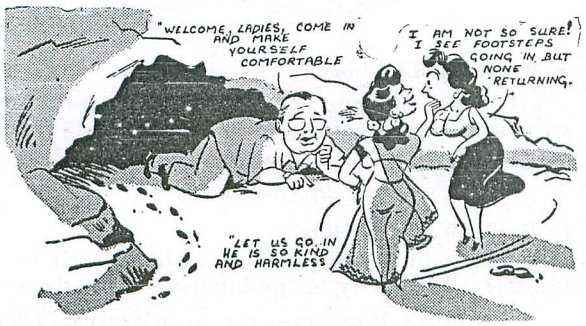
That is a very dangerous weapon, Leela. That arrow has crowded the world with population and unless you are in a devilish hurry to be a mother, don't play with it.

Engagement ring, what does it indicate?

It shows that at least one date is going to bring home a calendar.

Do you like hunting?

Not now! I am an old lion now. I like the prey to walk into my den.


"WELCOME, LADIES, COME IN AND MAKE YOURSELF COMFORTABLE
I AM NOT SO SURE! I SEE FOOTSTEPS GOING IN, BUT NONE RETURNING.
"LET US GO IN HE IS SO KIND AND HARMLESS

H. L. SETHI (Poona)

Why do actresses make bad wives?

Because they burn emotion in the sets and bring its ashes home to the husband.

Mr. Geza Herczeg wrote regarding Indian films: "Produce pictures based on truth, written with the fountain pen of truth, which is filled with the ink of truth, directed with the megaphone of truth, acted with the sincerity of truth and produced with the religion of truth." What are your views?

Geza must be dead drunk when he wrote that. If he repeats that in Hollywood, they will put him in a mad house.

People say you are a miser!

And I give away my smile to you every month!

Mostly the girls at Poona are flat chested. Why?

Ask them to eat maize and do deep breathing. In a year's time your complaint will disappear.

What do monkeys think about Munshi?

Munshi is their guardian angel. He is building houses for them by planting trees all over the country.

What would Gandhiji do if he is born a Britisher in his next birth?

If a Bania becomes a Britisher, we must soon expect another Clive invading India.

How do you like the idea of Meena hitting Ajit with hips in "Dholak"?

Ajit was blue for a month. I think it is being cruel to the boy.

Is Madhubala in search of a handsome boy to marry?

She seems to have found her bear. It is the one someone else had tamed before.

MISS SUSHILA (Delhi)

Is a beautiful girl an asset in a poor family?

Only if she has brains to take up the right career.

I am very poor. Can you suggest how I can keep dreams out of my life?

Pull down one dream to earth and see if it can stand the strain of your ambition.

B. L. DESAI (Bombay)

If Pakistan starts war?

We shall finish it.

N. APPA RAO (Kakinada)

Who is a better liar: Zafrullah Khan or Shantaram?

Zafrullah never lies "on oath as if in a court of law".

MISS SUMANGALA DEBI (Mangalore)

Mr. Patel, you resemble my fiance?

I knew it was coming. I am 48, my dear, and married already. So stick to the beggar in hand.

P. BALAKRISHNAN (Bombay)

Do your advertisers pay you promptly?

Filmindia takes cash in advance. The firm is as blunt as the editor.

Who is faring better: Asha Mathur or Bina Rai?

Bina Rai. Asha Mathur is poor stuff.

Where is Miranda House?

That is a girls' college in Delhi which boys love most.

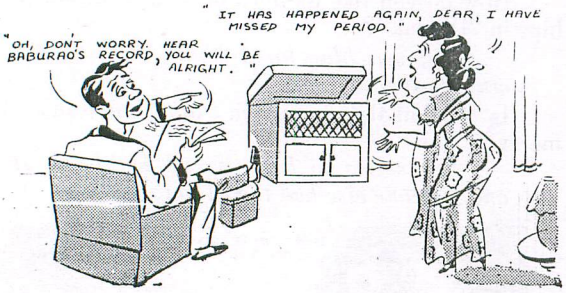
Why hasn't Manorama Katju taken to the screen?

That is a woman with her name sweeter than her face. And the screen needs a good face.

DESH BHUSHAN JAIN (Delhi)

What happens to others when you sing?

A woman in my neighbourhood had a miscarriage. I think gramophone records of my music can be used for controlling population.



HARIKRISHNA (Lalitpur)

With what poverty are we suffering today: intellectual, material or spiritual?

We lack character as a free nation. The hangover of our erstwhile slavery persists so badly that we still consider the white man as God's most perfect creation and ape him in all walks of life.

T. MARIYAPPA (Bangalore)

Will there be a third world war in the near future?

How else can you test Uncle Sam's Atom Bombs?

R. JANARDAN (Bombay)

Will the Muslims vote for the Congress?

The majority of Muslims will not vote at all. Those few who do will vote for the Socialists.

Who is more beautiful: Raj's wife or Nargis?

Nargis! She has features, figure and personality. Raj's wife has merely a fair complexion.

Which is the much advertized virtue in America?

Playing baseball! They spend millions on this stupid game.

ARTHUR SALDANHA (Kuwait, Persian Gulf)

If life is a gamble, why does Morarji Desai intend banning horse racing?

Morarji himself is a bad gambler as our Revenue Minister. He throws away crores of rupees annually on Prohibition and does not mind losing a crore and a half by banning racing.

S. S. BAXI (Indore)

Are Poona girls really forward?

They do give that impression but let me tell you that they are quite orthodox the way they nab a man and marry him.

VIDOSH KUMAR (Bhopal)

Please name some favourites of Pandit Nehru?

Write to the Ministry of External Affairs, New Delhi, and ask for a list of our ambassadors abroad.

MOHAN TAWNEY (Bombay)

Which road leads to a woman's heart?

Bank Street!

VIJAI (New Delhi)

I find lovely women irresistible!

That is a chronic disease with me too and I can't find a cure for it.

RATNA KUMARI JAGTIANI (New Delhi)

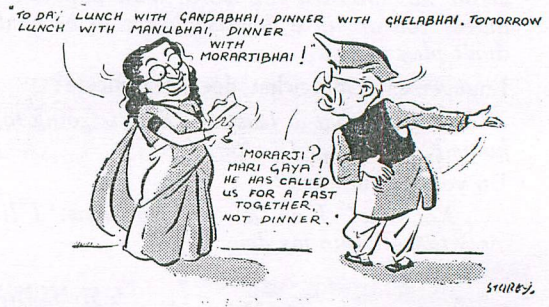
Are God and Nature identical?

How can the Creator and His creation be identical, even though Nature is nearer God than man can ever be? And yet in every creation there is His divine glimpse.

RAMEN KUMAR GHOSH (Lucknow)

In which day of the week the Munshi family misses a meal?

The day they are invited out for a free meal. And that is probably five times in a week. The Munshis are very popular patriots. They needn't have a kitchen in their home at all.


"TO DAY, LUNCH WITH GANDABHAI, DINNER WITH CHELABHAI. TOMORROW LUNCH WITH MANUBHAI, DINNER WITH MORARJIBHAI!"
"MORARJI? MARI GAYA! HE HAS CALLED US FOR A FAST TOGETHER, NOT DINNER."

S. W. GODBOLE (Bombay)

Can you propose any remedy which will stop recurrence of the same faces on the screen?

Suppose you learn to see pictures with more intelligence and discrimination!

K. B. SHEWADE (Delhi)

What will be the position of Mr. Morarji Desai in heaven? Will he try his prohibition scheme there also?

Home Ministers never go to heaven. They get traffic posts in the other place.

SUBASH J. RELE (Bombay)

When does a priest sell his prayer books?

When a woman calls him an angel from heaven.

Is your "Azad" worth visiting once?

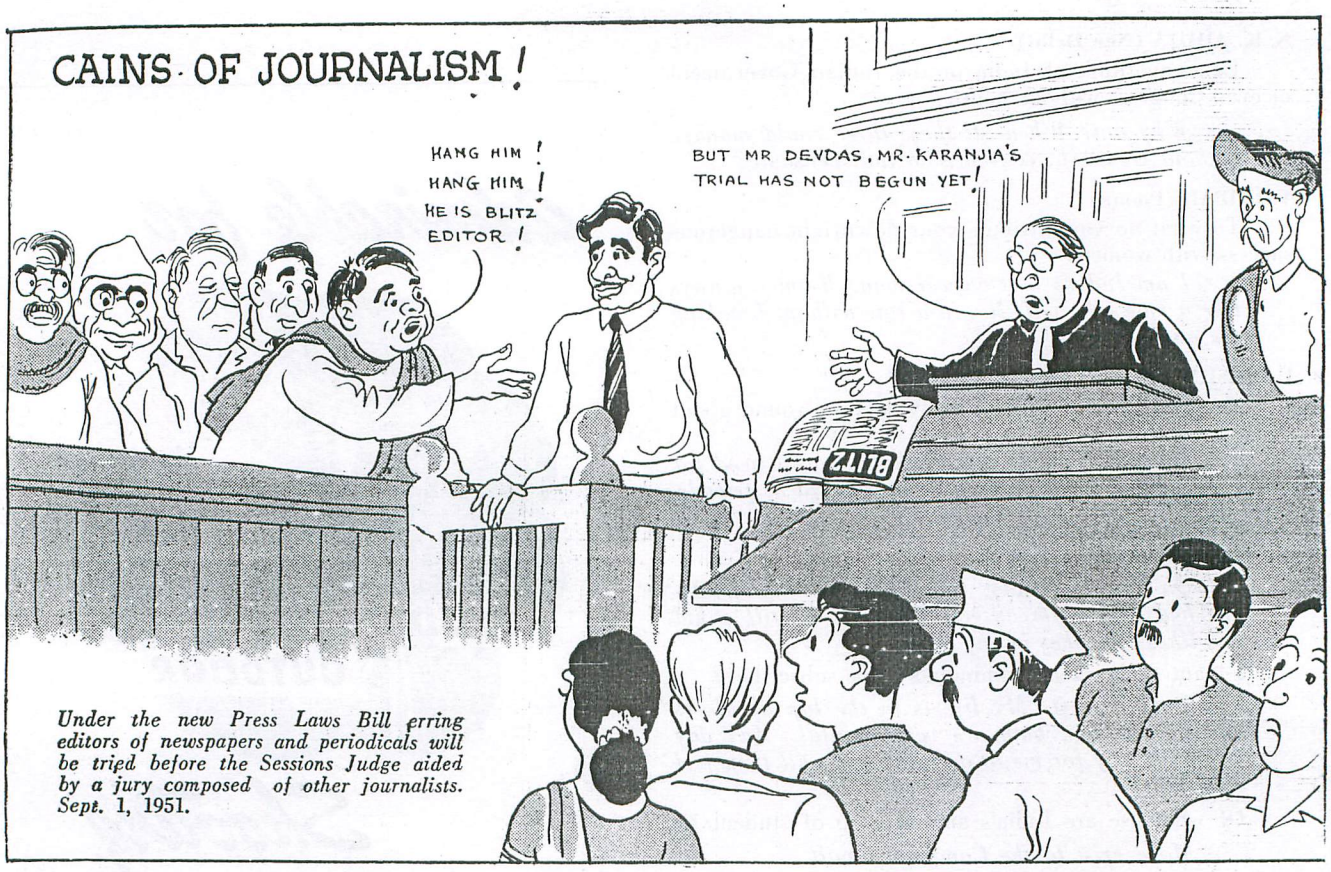
"Azad" is not a museum. It is a workshop and workshops are not popular with modern young men.

What sorts of dreams is Miss Gohar dreaming in "Dreamland"?

Her dreams have old dates of which even the calendars are lost. At her age Gohar's dreams have no future.

Why are prostitutes fond of exhibiting themselves in windows?

Because they can't print posters like film stars.


CAINS OF JOURNALISM!
HANG HIM! HANG HIM! HE IS BLITZ EDITOR!
BUT MR DEVDAS, MR. KARANJIA'S TRIAL HAS NOT BEGUN YET!
BLITZ
Under the new Press Laws Bill erring editors of newspapers and periodicals will be tried before the Sessions Judge aided by a jury composed of other journalists. Sept. 1, 1951.

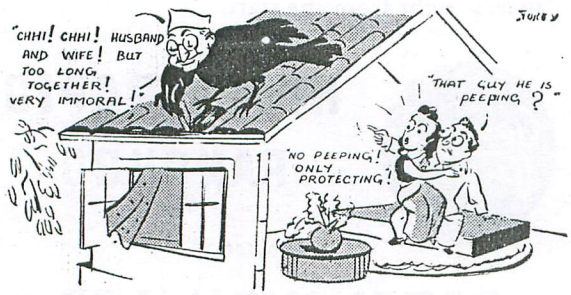
Even a disease people have to see, before they sample it.

What is this shortest cut to marry a Sindhi girl?

Join a club, learn to drink, dance and play cards, dress well and talk English with an accent (even Sindhi accent) and rob a bank if you have no money.

If Minister Morarji Desai had wings!

He would be perching on our roofs and watching.



What would you call those people who think that you are a woman-hater?

I call them kafirs.

How long will Mrs. Indira Gandhi remain unemployed?

A married woman has a lifetime job.

When will Baburao Patel become Aga Khan?

When you fellows collect enough diamonds and weigh me in them. Good luck to you all!

Is this world coming to an end?

Not so soon! Morarjibhai has still to become the Prime Minister of India.

They say Sardar Chandulal Shah is charitable. How?

He once promised a bonus to his staff. He refuses to withdraw that promise even now after five years.

Who is General Cariappa?

The man who fasts every Friday because Gandhiji and Vallabhbhai died on that day.

Have you ever felt the pulse of an air hostess?

You need a heart to have a pulse. An air hostess has only a wrist watch with which you can time only dinners and dances.

N. K. AHUJA (New Delhi)

Can you think of India or the Indian Government or even Congress without Nehru?

Why not? When all these three could manage without Gandhiji, is Nehru so indispensable?

V. GOPAL (Poona)

To what do you attribute your downright dangerous success with women?

I am India's best answer man. Women always like a man who tells lies in a row without breaking the queue.

U. YESHWANT NAYAK (Mangalore)

Are you worried with so many enemies round about you?

Oh, no! That is exactly the climate I need for my work. A critic will starve in a world of friends.

A. ZACHARIA (Trivandrum)

Does Madhubala laugh?

Oh yes, especially when she is being photographed with chimpanzees. The girl is still a kid and likes a monkey in any shape.

I want to become "filmindia's" life subscriber?

Don't risk it. My life is in the lap of ulcers and doctors and both are very painful. Any day is a good day for me to quit and you will then feel cheated.

Of what use are India's annual crop of students?

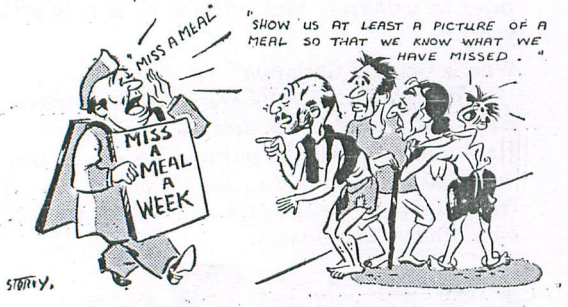
More grist to the Communist mill.

It is a pity Travancore-Cochin has never had a sturdy ministry. Why?

Rice shortage! Munshi has reduced the ministers to mice.

Why don't you kindly donate a page of "filmindia", for the cause of 'Miss a meal a week campaign'?

I think it is an insult to ask hungry people to miss a meal. You will never find me associated with any campaign that is obviously stupid.



MRS. AMULU KRISHNAN (Madras)

Why do you wear specs?

I have to weed out Munshi from my rice.

Are there angels in Korea?

Korea is now a land of only angels. You can count them sleeping peacefully in their graves.

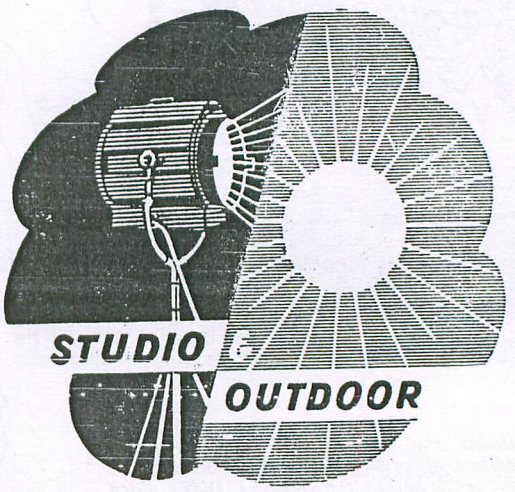
T. KRISHNA RAO (Mangalore)

Do you know that Mangalore is a city of charming belles?

Don't I know? I married one.

EVEREST

admirable for



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A. M. KHAN (Karwar)

Is it sin to take food in a Muslim's house?

If the food is good and tasty, invite me.

A. K. ESWARAN (Bangalore)

Is Vijaylakshmi married or not? What is her address?

Not yet married but quite anxious at present! Write to her at Union Park, Chembur, Bombay.

Do you support or oppose the Hindu Code Bill?

How can you oppose progress?

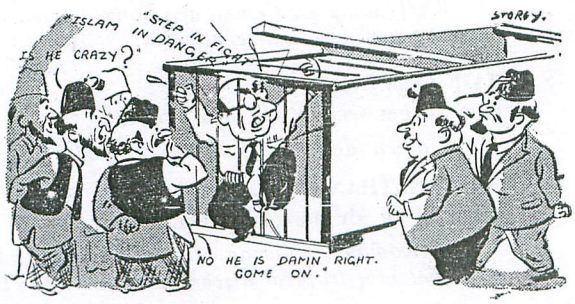
Do you think that college education for girls enables them to dominate over their husbands?

With a few exceptions, college education has not generally shown our girls to advantage yet. It has given them a swollen head and many wrong notions about themselves. As the world around doesn't care for their idiosyncrasies, the husbands have to suffer.

BALBIR BAHADUR (Meerut)

Can politics be divorced from religion?

Religion is the bait that attracts the poor mice to step into a political trap.



SALIKA BANO (Bangalore)

If all the Muslims quit Bharat, how would you feel?

I would feel very lonely. But Muslims won't be so cruel because they know that loneliness will kill me.

K. M. RAO (Calcutta)

Can Morarji Desai go to heaven?

No one from Bulsar has gone to heaven yet.

TEJ BHADER SINGH (Srinagar)

Why most women become proud after their marriage?

All shikaris like to brag about their kill.

H. S. DORASWAMY (Mysore)

Is Begum Para a good mixer?

Ah, when the Begum mixes you get a mixture that goes to the head.

Have you ever tuned on to Radio Pakistan?

I don't listen in to Pandit Nehru's ceremonial nonsense. Then why bother about Pakistan's criminal lies?

What does a new face mean to Kishore Sahu?

A saving of a lakh of rupees in the cost of his picture.

Has Liaquat Ali a good aim?

We'll see when he shoots. So far he has been doing only devil dancing in front of the target.

AHMAD VAKIL JAFFRI (Aligarh)

Are witty women attractive to men?

Not if they are wittier.

The business of love is for the unemployed!

And for those sponging on their parents. The toilers woo life through hard work.

What are your views on the labour politics of this country?

Our labour is mostly in the hands of unscrupulous leaders who are anxious to use the sweat of the toilers as salt for their own bread.

F. R. AMAR SINGH (Singapore)

How good is your memory?

I remember all that my mother-in-law had said about me before my marriage.

M. SHARMA (Sanahwal, E. Punjab)

Which is the best part of Bina Rai?

Her youth. Rest is like the rest.

SUBBA RAO NAIDU (Raipur)

If the quickest thing in a woman is her tongue then which is the slowest please?

Reason! That strikes her last.

HARISH L. SHROFF (Amraoti)

How dare Shri D. P. Mishra, Ex-Home Minister of Madhya Pradesh, call Pandit Nehru a dictator. Is he really so?

Nehru is a dictator and so is Mishra and so are many white-capped Congressmen who are ruling us today. And they are so because they got freedom and power too easily.

N. RAJAGOPAL (Mysore)

Who is a perfect husband?

The man whom your beautiful neighbour married.

"WHO CARES FOR EVERYTHING? THE WOMAN NEXT DOOR HAS THE BEST HUSBAND IN THE WORLD."
"BUT I GAVE YOU EVERYTHING YOU WANTED."
"BUT, MUMMY, HE ALWAYS GOES OUT."

B. M. VASAIKAR (Bombay).

Is there anything worth seeing in Oomer Park?

Karan Dewan! He has returned from Madras with rolling eyes.

What would you prefer: a credit in the bank or a credit in society?

Cash in the bank is better than credit anywhere.

SWAROOP CHANDRA JAIN (Lucknow)

Why are Pakistanis busy digging trenches these days?

They are getting ready for a Vanamahotsav.

MISS Z. M. BHURA (Porbandar)

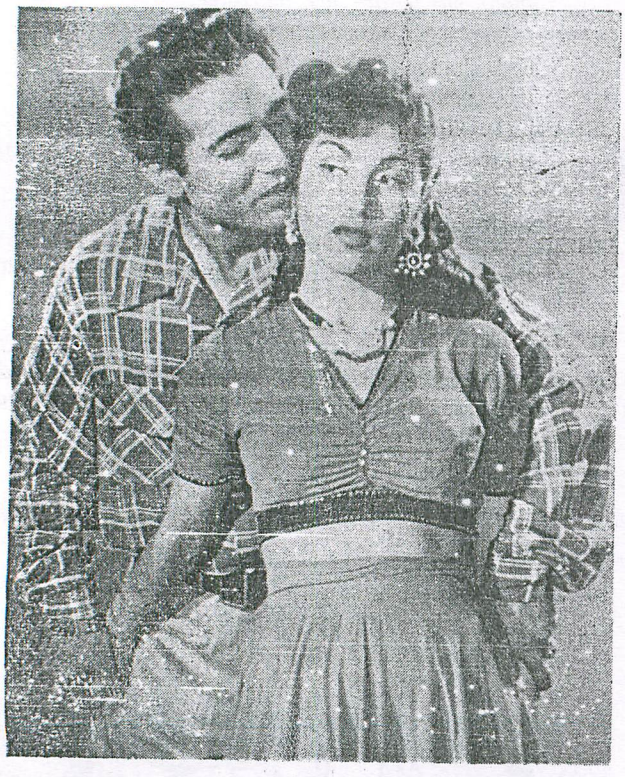
Where is Munnawar Sultana at present and what is she doing?

She is not working in pictures these days. I am told that she is packing for Pakistan. But why don't you ask her yourself? Her address is: Pali Road, Bandra, Bombay 20.

WAZIR CHAND CHOPRA (New Delhi)

What is your opinion about the work of Sir Clifford Agarwala pertaining to the censoring of Indian films?

Clifford works half a day in the office and stays half a day at home. And for that we poor Indians pay him Rs. 4000/- a month. His work I shall review after he completes a year but his hours of work already show which way the wind is blowing.



That is the way to guard against a slap—hold the hands and then drop into the ear the love potion. Purnima is at Amarnath's mercy in "Nirmal", a social story produced by Shanker Theatres.

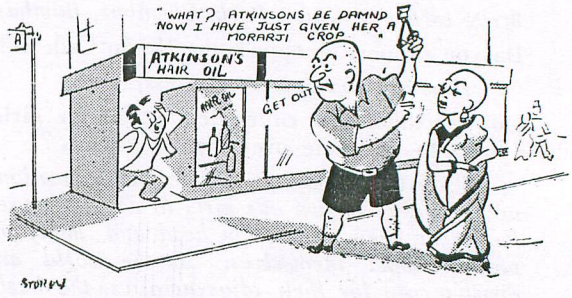
R. B. SHIRHATTI (Dharwar)

Is war between India and Pakistan inevitable?

Yes, but not imminent.

What should we do to bring down the prices of brilliantine and hair oils which have risen tremendously?

Use Morarji's lawn-mower. You don't have to oil even the hair roots.



VAGAL SWAMINATHAN (Bombay)

I wish you were in Nehru's Cabinet?

I am not a cabinet cockroach. I am a jungle lion.

Differentiate between Congressmen and gentlemen?

Well, some gentlemen are Congressmen but all Congressmen are not gentlemen.

S. C. JAIN (New Delhi)

How to get secrets out of a woman?

Women deliver all things in bed.

M. S. VISVANATHAN (Poona)

What is an air hostess at her home?

A woman suffering from sleeping-sickness! And that is a tropical disease caused by the bite of an insect.

I am afraid one day Leela Chitnis may act even as the mother of Ashok Kumar?

The speed at which Ashok is rejuvenating I am afraid Nalini Jaywant will have to play his mother one day.

What do you think of N. Gopalaswamy Ayangar?

He cannot give us even a genuine smile because of his false teeth.

How do Shantaram's discoveries differ from Sahu's?

Shantaram discovers buttocks, Sahu prefers brains.

Hedy Lamarr was filmed in nude!

That was long ago. Since then art has been draped and raped for profits numerous times.

When did you last visit Poona?

On the Independence Day when you and your brother chased me out.

Why is Nehru delivering lectures after lectures?

What else can an old widower deliver?

What do you feel when you see kissing in foreign films?

I think they waste a lot of time and energy in preliminaries.

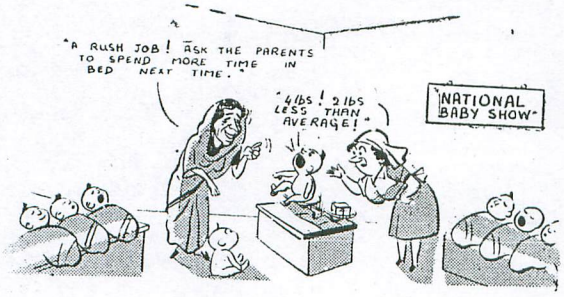
Why are these Sindhis fond of wearing Technicolor clothes?

Colours attract and a Sindhi likes attention. If you don't notice him he will die of heart failure.

KULDIP SINGH (Poona)

I suggest marriages in India should be the State's concern?

Then growing babies will be a state industry. That will make our nation a big orphanage.



M. S. VISVANATHAN (Poona)

What do the old copies of "filmindia" remind you of?

They are milestones of my ignorance.

Poonam, a Jagirdar discovery, makes her debut in "Bhairvi", a social story produced by Starline Films and directed by Gajanan Jagirdar.

Does your car carry a flag?

My car is not a symbol of any triumph or vanity in my life. It is an ambulance of a sick man with only one-third stomach.

Do you think that charity must begin at home?

Begin it anywhere so long as its blessings fall on another.

Is Urdu sweeter than Hindi?

Every time! Urdu has a blend and anything blended has a better flavour.

There was no prohibition in Ram Rajya, Mr. Patel!

They had over 60 kinds of liquors in Ram Rajya, which the rich and the poor drank without any restrictions. Here are some of the labels of the old bottles: 'Mardvika', 'Kharjura', 'Sura', 'Sveta', 'Prasanna', 'Yavasura', 'Madhulika', 'Akshika', 'Kohala', 'Jagala', 'Vakkasa', 'Sidhugauda', 'Sarkara-sidhu', 'Pakvarasa-sidhu', 'Sitarasika-sidhu', 'Jambava', 'Surasva', 'Maireya', 'Mridvika' etc. You can see that their names were also as intoxicating as their liquors.

Will Baburao dine with the poor, if invited?

No! The poor cannot afford to be hospitable in India and I don't like to deprive the poor of a meal.

What is the average income of an Indian?

Rs. 255/- a year, i.e. Rs. 21-4-0 per month and a little over eleven annas a day. And there are millions who don't get even those eleven annas.

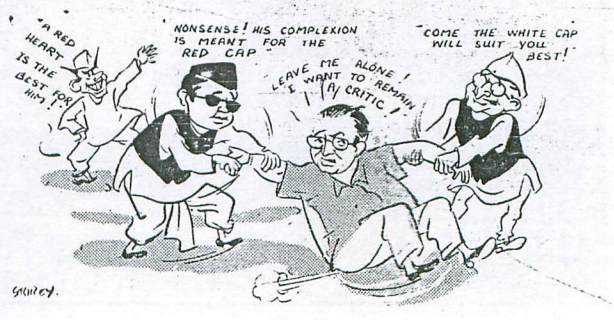
If racing is also banned . . . .?

We shall still gamble with the Mule running wild all over the province. We can bet on him.

M. V. RAMAMURTHI (New Delhi)

Do you ever dream of becoming a minister or a M. P. at least?

Is that a dream? It is a nightmare that is already taking all my wits to escape, the way I am chased by one party or other every week.


"A RED HEART IS THE BEST FOR HIM!"
NONSENSE! HIS COMPLEXION IS MEANT FOR THE RED CAP
LEAVE ME ALONE! I WANT TO REMAIN A CRITIC!
"COME THE WHITE CAP WILL SUIT YOU BEST!"
GOREY.

PURSHOTTAM SARAN GOEL (Hapur)

What is the latest incarnation of God in India?

Nehru! And he has a secular altar which demands incense from all communities.

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Why Morarjibhai dislikes boating?

He is afraid of drowning. That man is so scared of death that he requires eight armed men to guard him day and night. He thinks that people are after his blood to make dry plasma from it.

Have the temples been converted into mosques in Pakistan?

Into 'Musafirkhanas', not mosques!

Is Mr. Munshi a good flute player?

Must be the way he collects a crowd of girls at his Bharatiya Vidya Bhawan in Bombay—all of them singing and dancing 'Gopis'.

How do the Indian women take revenge?

They bring out twins.

If a nurse asks about your residential address?

All good-looking nurses know my residential address and they know a lot more. I have been a sick man last six years.

M. A. M. AZEEZUR RAHMAN (Madras)

As the Congress claims to be the upholder of 'Gandhian principle' is it not its duty to offer no resistance and violence at all, if and when Bharat is invaded?

Then you automatically become the Governor of Madras. Or would you like to be Tippu Sultan of the South?

SHANTA AYENGAR (New Delhi)

Why is there always a flag on a minister's car?

It is a signal for the policeman to salute and for the pedestrian to spit.

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The following prizes will be awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 290|- and one copy of "Grey Dust"; 2nd Prize: Rs. 190|- and a copy; 3rd Prize: Rs. 90|- and a copy; 4th Prize: Rs. 70|- and a copy; 5th Prize: Rs. 40|- and a copy; 6th Prize: Rs. 30|- and a copy; 7th Prize: Rs. 20|- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR OCTOBER

1st Prize to Amritlal P. Vegad (Bombay); 2nd Prize to Subash J. Rele (Bombay); 3rd Prize to N. Rajagopal (Mysore); 4th Prize to M. S. Visvanathan (Poona); 5th Prize to Basant Kumar Wadhwaney (New Delhi); 6th Prize to Osmant Sher (Biharsharif); 7th Prize to A. Ayyappa (Arikady) and 20 consolation prizes to the following:—G. S. Karve (Kalyan); Ravi Nandan Tikoo (Chamba); D. S. R. Murthy (Munirabad); Jogesh Chander (Calcutta); Mrs. Raj H. Vasvani (Calcutta); Rajendra K. Arabastani (Surat); Jagdish Rai (Ludhiana); K. Madhavan (Madras); K. N. Manjunath (Bangalore); Bal Bhagwate (Bombay); Shyamlal G. Nariani (Nasik Road); Mahendra Kishore (Sahranpur); S. A. Khwaja (Peshawar); K. K. Srivastava (Lucknow); T. G. Vaidyanathan (Madras); Desh Bhushan Jain (Delhi); Ramen Kumar Ghosh (Lucknow); Balbir Bahadur (Meerut); R. B. Shirhatti (Dharwar) and Kuldip Singh (Poona). Money Orders and copies are being sent to all the prize winners.

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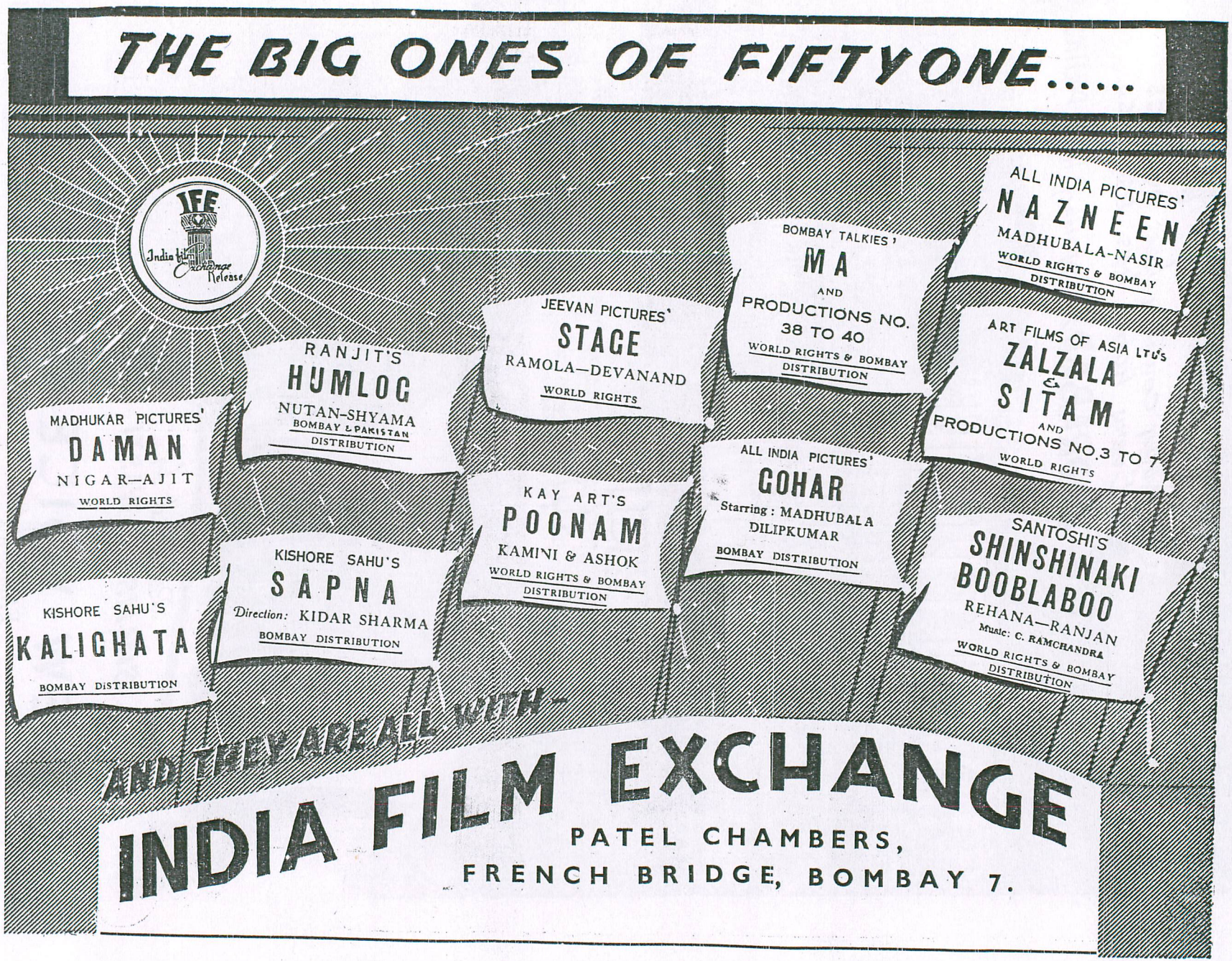

OUR REVIEW

"Saiyan" Draws Crowds at Lamington!

Sajjan & Madhubala Share Acting Honours!

By now every one knows that Azm Bazidpuri saw "Duel in the Sun", got inspired and wrote "Saiyan", and induced Producer Sadiq to buy the story.

The Indian version of "Duel in the Sun", with its climatic and cultural changes, is, however, a better picture to see than the Hollywood one which was more morbid and completely hitched to sex and lust.

We therefore congratulate Bazidpuri for not copying the Hollywood story in toto but mixing it up with local ingredients and making it more palatable for Indian consumption.

The credit for the rest of the picture must go to Producer-director Sadiq who has made "Saiyan" an intensely dramatic picture punctuated by several good performances and some rare production values. Had the music of the picture been as attractive as the other items of production, "Saiyan" would have probably made new box-office records.

As it is, "Saiyan" is one of the best pictures Sadiq has produced and directed so far.

ELEMENTAL LOVE!

The story is a bit unusual because the story of "Duel in the Sun" was unusual.

To the home of the Thakore Saheb of Jagatpur comes Saiyan, a beautiful orphan, seeking a sanctuary from the lust and passion of men. There she meets Vijay and Raj, the two sons of the Thakore Saheb. Thakore Saheb's wife soon learns to love Saiyan as a daughter of the family, though the old man does not quite like the girl.

Both the boys, Vijay and Raj fall headlong in love with Saiyan at first sight. Vijay's is gentle and unobtrusive love but Raj intrudes and compels the girl to love him.

Saiyan falls in love with Raj. Thakore Saheb, a patriarch who believed in status and traditions, does not like the romance between Raj and Saiyan and he decides to get Saiyan married to a stooge of his.

Raj protests vehemently but he is shouted down by the Thakore Saheb. On the eve of the wedding Raj, however, kills the would-be bridegroom and in doing so himself becomes a refugee from law. Raj's mother is heart-broken. Raj now lives in the hills but visits Saiyan in the nights risking capture by the police.

Even the Thakore Saheb wants him to pay the penalty of his crime. Raj's passion for Saiyan shakes the whole family. Very soon, Raj's mother dies heartbroken and the story rushes to a dramatic climax in which Saiyan shoots at Raj and Raj shoots down Saiyan and in the dying arms of each other bury their raw elemental love which knew no boundaries of reason or decency.

EXCELLENT DIRECTION

"Saiyan" is a well produced picture, beautiful in parts. Excellently photographed and well recorded, it has also Javish sets. Only its music is dreadfully poor and boring. Cuckoo's song-cum-dance number, however, is attractive. Sadiq's direction is excellent and he has shot the picture with an eye on pictorial beauty.

From the players, Sajjan who plays the devil-may-care Raj, gives an excellent performance, though he looks a trifle old in the tooth. The stagy mannerisms acquired by him in Prithvi Theatres come in useful in this particular role.

Madhubala looks a picture of grace and charm. Sadiq has exploited her allure in a devastating manner. The girl plays her role effectively and with good understanding.

From the rest Leela Chitnis as the mother and Raj Mehra as Thakore Saheb stand out. Leela brings tears to the eyes of the audience at several places as the heartbroken mother.

In fine, "Saiyan" is a picture worth seeing and going a long way to see.

SAIYAN

Producers:	Sadiq Productions Ltd.
Language:	Hindustani
Story & Dialogue:	Azm Bazidpuri
Music:	Sajjad
Songs:	Krishan, Jaipuri & Madhok
Photography:	Ratan Nagar
Audiography:	Hari Kishan
Cast:	Madhubala, Sajjan, Ajit, Leela Chitnis, Raj Mehra etc.
Released At:	Lamington, Bombay
Date of Release:	31st August 1951

Directed By:
M. SADIQ

OUR REVIEW

"Sarkar" A Stale Story Re-told!

A Boring And Inconsequential Picture!

Indian producers refuse to learn by the failure of others or even by their own. Stories after stories are repeated ad nauseam and they all fail at the box-offices. Lakhs and lakhs are wasted on trash but no one learns a lesson.

"Sarkar" is just another trash. It has a story that has been seen on the screen at least a hundred times. It has gags and fights which have made the Indian screen disgusting during the last twenty years. It has romance which even street dogs have discarded in this psychological age of streamlined love making. It has music which makes motor horns sound musical.

We do not know why an experienced director like K. Amarnath should have taken up such a hackneyed subject to waste his energy and why Ramniklal Shah, the producer, should have wasted his money on a story that fails in its first reel.

The picture is a huge flop and fails to entertain right from its first foot of celluloid.

LOVE AND VENDETTA!

It is the old, old story of an usurper snatching a kingdom of a good king by killing him. The good king's little son, however, is saved and looked after by gipsies.

The son is brought up to manhood by the gipsies and then told the secret of his real identity. That starts the campaign of vendetta and restoration of rights to the legitimate.

But every villain has a beautiful daughter and the usurper in "Sarkar" is no exception to this rigid rule of films. But the Princess in "Sarkar" looks a mother even before her marriage. With a flabby face, tired eyes and sagging muscles she seems to drag her carcase from set to set in a more dead manner than the dead ones.

But the hero seems to be blind because he seems to use his disgustingly wide open nostrils to see the world rather than his eyes. He, therefore, falls in love with the Princess in spite of her being the daughter of his sworn enemy.

After the usual tug of capture and recapture of the hero by the clever and scheming minister of the usurper, the usual last-minute climax is reached in which the good ones stand with the hangman's rope round their necks.

But if heroes die, love and virtue will die with them. So to keep love and virtue going in this white-capped world of sin and black-marketing, the hero is saved at the last minute, the villains punished and romance restored to its legitimate claimants. It all ends as insipidly as it begins.

The story is trash and the production is no better. Music which is disgustingly familiar is outrageously recorded making it so much annoying noise. Almost every thing is either bad or indifferent. Amarnath's direction is just heartless.

Veena who plays the Princess would now do well to retire from the screen. She looks repulsive. Ajit is useless as the hero. Hiralal plays well the usual bad minister and speaks practically the same old dialogue. Shashikala looks ugly and overacts all the time. Usha Kiran is wasted on a maid's role. The rest are rotten.

In short, "Sarkar" is a picture to be scrupulously avoided at least on grounds of health. It has boredom that will shatter nerves of steel. To the box-office-minded exhibitor, this picture is a terrible risk.

SARKAR

Producers:	Mohan Pictures
Language:	Hindustani
Story:	K. Amarnath
Dialogues:	Ahsan Razvi
Songs:	Qamar Jalalabadi
Music:	Pt. Gobind Ram
Photography:	Keki Mistry
Audiography:	D. Billimoria
Cast:	Veena, Ajit, Shashikala, Ulhas, Usha Kiran, Hiralal, S. Nazir etc.
Released At:	Krishna, Bombay
Date of Release:	24th August 1951

Directed By:
K. AMARNATH

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Direction :
Ajit Kumar Jain

Music :
Pt. Husanlal Bhagatram

Story & Dialogue :
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OUR REVIEW

"Amar Bhoopali" Draws Crowds At Majestic!

An Entertaining & Educative Picture!

In producing motion pictures which affect the lives of millions, theme and purpose are more important than technique and presentation. Judged from this view point Rajkamal's "Amar Bhoopali", in Marathi, is a praiseworthy attempt not only in telling us the biographical story of a Maharashtrian poet but also using the opportunity to emphasize the theme that right work is the true source of human welfare.

The picture is clumsy at places and has many technical defects which an experienced director ought to have easily remedied with a little more care. But a socially-conscious critic should not worry about small technical defects if the theme of the picture is such as to be purposeful and elevating to the people in general. And that is what "Amar Bhoopali" is—at once entertaining and educative.

A POET'S STORY

It is the story of Honaji Bal, a lyrical poet of Maharashtra who lived from 1790 A. D. to 1818 A.D. in the days of Sawai Madhavrao and Bajirao II. Honaji wrote folk songs and some emotional poetry and because of the beauty of his words and the charm of his tunes, he not only became popular in his day but is still remembered all over Maharashtra.

In trying to glamourize Honaji as a great national poet, the producers have exaggerated the individual at the cost of thematic history. Forgetting the basic fact that poets and philosophers are thrown up by the soil and its social cataclysms no attempt has been made to give the social and historical background of the days of Honaji, beyond some indifferent glimpses of a tea-cup storm and two solitary white men representing British might and diplomacy in India.

The screen story of Honaji has therefore become sketchy and parochial and lacks the surge and sweep of those historical times when Mother India was finally deprived of her freedom and made to wear the shackles of British imperialism.

The story opens with Honaji, a cowherd, hearing a 'Kirtan' by the village Brahmin priest in praise of Lord Krishna. The 'Kirtan' inspires Honaji to sing the praise of the Lord himself.

This is a very dramatic opening and makes a good impression on the audience. Honaji's mother, a practical woman of action, sees the usual symptoms of a poet in her son and taking alarm shifts him from Saswad to Poona.

In Poona, Honaji meets Gunvanti, a professional singing girl. Under her influence he makes some folk songs which she uses to sharpen the lust and loosen the purse strings of sex-obsessed men who called at the girl's house.

When Honaji discovers this, he loses his temper and decides to humiliate the girl by competing with her. Very soon he sings his own songs and so do thousands of others and the streets of Poona soon learn to keep awake to the rhymes and rhythm of Honaji's sex-tickling songs. The rulers and the soldiers catch the infection and lose themselves in Honaji's sexy songs.

Traitors take advantage of this and pillage the city. The destruction around him opens the eyes of Honaji and he turns a new leaf. He now begins to sing martial folk songs and rides from village to village inspiring one and all. But the enemies are too strong and wily for a village poet to oust. Bajirao II runs away leaving Poona to the British. Honaji's enemies kill him ultimately but not till he has sung his last immortal Bhoopali.

GOOD IN PARTS

In parts the story is very thrillingly portrayed—particularly in its different climaxes. At places it drags, of course in those spots where the director makes an attempt to emphasize the curves of the singing girl.

"Amar Bhoopali" is a cheap picture in production values. As no attempt has been made to portray the social and political atmosphere of the last days of the Peshawas, no sets were required beyond huts and farm houses. The camera work is pretty amateurish. The music is good. The lyrics are, of course, Honaji's. The direction of certain emotional scenes is excellent even though it is overdone at places. The technical direction is, however, unbelievably poor.

Sandhya, a newcomer, plays Gunavanti, the singing girl who inspired Honaji. She has acting talent but it is over-emphasized due to too attentive direction. The girl has a good figure but not a very attractive screen face.

Panditrao Nagarkar who plays Honaji has never been a good actor. He has too many stage complexes and mannerisms and the director must have spent half the time either removing them or compromising with them. The result is a cold, insipid and indifferent performance. Nagarkar never seems to feel his role in spite of strong handling at certain places. Neither his words nor his songs are distinct. His tongue seems to distort them instead of making them distinct.

Lalita Pawar gives a good performance in a role in which she seems to be born. Bhalchandra Pendharkar is not at all bad.

In fine, with all its minor defects, "Amar Bhoopali" in Marathi is a picture worth seeing. And it is quite enjoyable.

AMAR BHOOPALI

Producers:	**Rajkamal Kalamandir**
Language:	**Marathi**
Story & Dialogue:	**C. V. Marathe**
Screenplay:	**Vishram Bedekar**
Music:	**Vasant Desai**
Photography:	**G. Balkrishna**
Recording:	**A. K. Parmar**
Cast:	**Panditrao Nagarkar, Sandhya, Lalita Pawar, Bhalchandra Pendharkar etc.**
Released At:	**Majestic, Bombay**
Date of Release:	**8th September 1951**

Directed By:
V. SHANTARAM

Nutan seems anxious but not Nasirkhan in "Shisham", a social story produced by Aneel Pictures.

OUR REVIEW

"Phoolon-ke-Haar" Gives Stale Smell!

Risky Picture For Exhibitors!

The producers of this picture are new in the game of production. They have begun badly in the belief that any clumsy rehash of old tales would appeal to the masses if served with the usual dose of music, dances and suspense. They seem to have further emphasized their belief in the proverb 'old is gold' by taking up G. P. Pawar for directing the picture.

The old-is-gold formula, however, does not work out satisfactorily in motion pictures which constantly require novelty to attract and hold the masses.

'Phoolon-ke-Haar' has, therefore, failed to appeal because it has nothing new to tell.

GIFT HORSE!

This is a love story of two generations. After the father begins his innings in romance and the son brings us to the end. "Phoolon-ke-Haar" is the usual cock and bull yarn of the Pardesi Babu who comes strolling to a village, marries the village belle before an idol, makes her pregnant and then returns to the city to sow more wild oats.

The village belle waits and pines away and then gives birth to a son in the face of social ostracism and the usual cruelties from fellow villagers. She ultimately leaves the village and somehow brings up

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Shyama competes with Madhubala in "Tarana", a social story of Krishin Movietone.

to the village and forcibly occupied the house of a local zamindar where they established their headquarters. The rumour about the arrest of Mahatma Gandhi and other Congress leaders also reaches this remote village. Protest meetings and processions are organized. The local Congress Secretary is arrested and he in his parting message asks the people to carry on the struggle for the liberation of the country. The military arrest Maina, the daughter of the village black-smith—Dasu. The soldiers rape her and she dies. In order to avenge the death of his daughter, Dasu begins to manufacture daggers and distribute them amongst the womenfolk to enable them to save their honour and person. Dasu is arrested and tied to a lorry and dragged over the road till he dies. The news of his death spreads like wild fire in the village.

The leaders of the movement, who had gone underground, now begin to direct the movement. Ajay, a young congress worker, and his wife Bina inspire the villagers. Rashid Mohamad, Hari Mondal, Ajay's old grand-mother all come out to join this movement for liberation. Ajay, who is the brain behind the movement becomes the next target of the military. They try to arrest him but failing in their attempt they set fire to his house in which his young son is burnt to death. Ajay ultimately surrenders and is subjected to barbarous brutalities. While he is being escorted from the court house, his associates help him to escape. They now decide to attack the military headquarters and recapture the Zamindar's house. But in the meantime Ajay's wife Bina is arrested by the military and cruelly raped. The poor girl becomes mad.

The climax is soon reached when Ajay's 80-year old grandmother leads a march on the military headquarters. But this old lady is soon shot dead, Congress flag in hand. The mad Bina now arrives on the scene and leads the assault. The house is soon captured but the military officers escape by the back door.

Bikash Roy as the military commandant, Major Trivedi, gives a convincing performance. He almost lives the role. Manju De, as Bina, also gives a vivid portrayal, Shambhu Mitra as the patriot and Pradip Kumar as Ajay are good in their respective roles.

The photography, editing, settings and other technical qualities are good but recording and the laboratory work leave much scope for improvement. Crowd scenes have been well handled. The background music is very effective. Hemen Gupta's direction is good.

To summarize it all, '42 is a strong synthetic drama with patriotism as its handy theme. It has a strong emotional appeal and though the treatment of the subject is controversial at places, the picture as a whole is commendable.

'42

Producers:	**Film Trust of India**
Language:	**Bengali**
Story & Dialogue:	**Hemen Gupta**
Music:	**Hementa Mukerjee**
Songs:	**Tarit Kumar Ghose**
Photography:	**G. K. Mehta**
Recording:	**Manna Ladia**
Cast:	**Manju De, Suruchi Sen Gupta, Bikash Rai, Shambhu Mittra, Pradip Kumar & others.**
Released At:	**Rupbani**
Date of Release:	**9th August 1951**

Directed By:
HEMEN GUPTA

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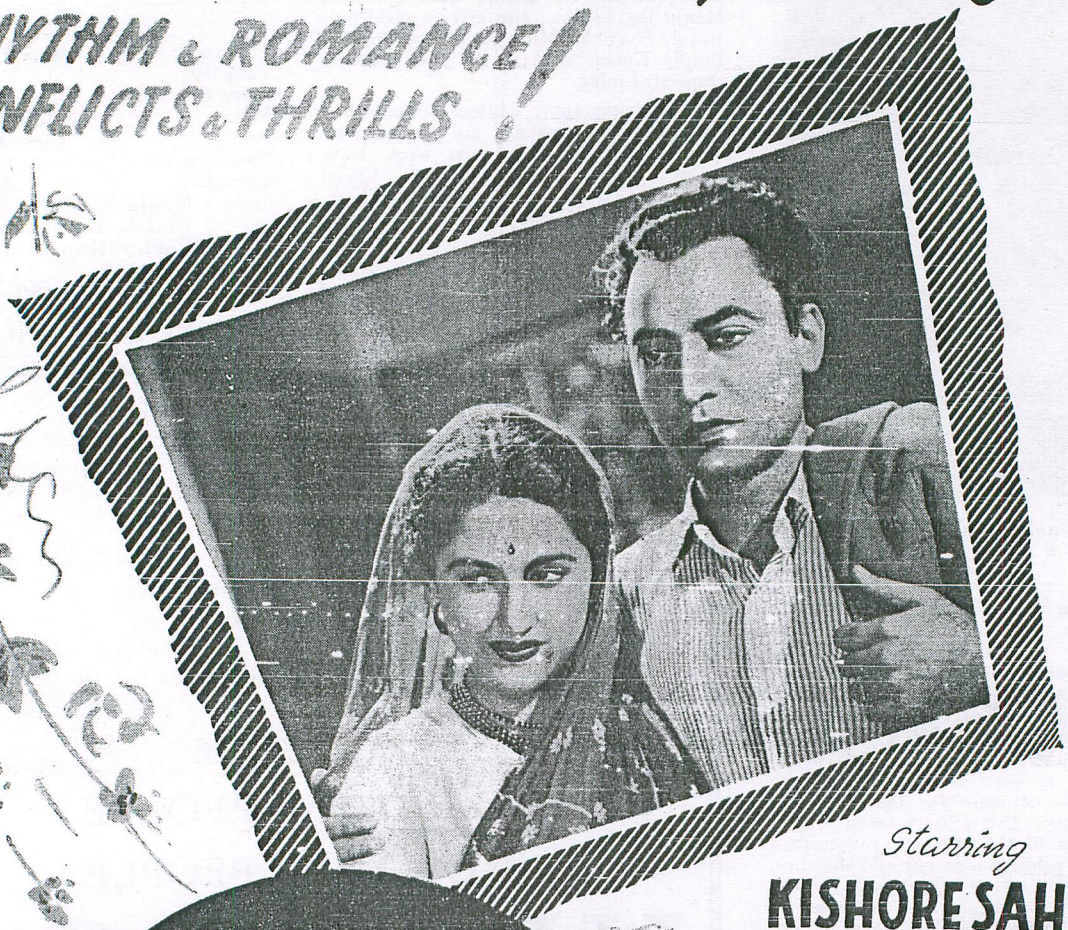

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OUR REVIEW

"Mohanasundaram"—Just Another Tamil Trash !

A Poor & Boring Detective Yarn !

Film producers seem to think that producing a crime thriller is as easy a job as the numerous crimes they themselves commit. This much too simple assumption is responsible for the failure of many crime thrillers.

Provoked by the success of pictures like "Kismet" and "Sangram", the producers of "Mohanasundaram" seem to have sought an easy way to make some quick money by taking up a crime and detective fiction for production. The way, however, they have translated the story to the screen, in a narrative form, there is hardly any need of a detective, for there is no crime left to be detected nor any mystery left unrevealed.

Mohana Mudaliar and Sundara Mudaliar are the two partners of a banking institution, "Mohanasundaram & Co". Sundara Mudaliar is a widower with a daughter, Visalakshi—familiarly known as Pappa, while one has to presume that Mohana Mudaliar is a gay bachelor. Sundara Mudaliar's orphan nephew lives with his uncle and there is a tacit understanding that Visalakshi should be married to the nephew, Bhoopathi.

With a view to teaching his daughter music, Sundara Mudaliar imports into his household a young woman, Leelavathi, who, in course of time, ensnares Sundara Mudaliar in her toils and goes through a form of civil marriage with him. Leelavathi soon makes Bhoopathi quit the household and ere long Visalakshi, unable to endure the torment of her stepmother and the calculated ill-treatment of her own father, also quits the parental roof.

A CRIMINAL IN SARI!

Leelavathi is an adventuress with a past. Her first husband was even then serving a term of imprisonment for a theft committed by her. Her husband's brother—Seetharaman—after her marriage with Sundaram Mudaliar makes use of this secret to blackmail her. Before her husband, Balu Mudali, had been apprehended by the police, he had succeeded in depositing with Mohanasundaram & Co., the spoils of the robbery.

After his marriage with Leelavathi, Sundara Mudaliar pays very little attention to his business and that is Mohana Mudaliar's opportunity, of which he makes full use. The premature release of Balu Mudali from jail precipitates a crisis, when he comes to claim his box of jewels and Sundara Mudaliar finds it missing, among many other things. Balu Mudali is not satisfied with Sundara Mudaliar's explanations and makes up his mind to enter the premises of the bank in the guise of Sundara Mudaliar and look for it himself.

There is need for Mohana Mudaliar to act. "Sundara Mudaliar" is found murdered in the bank premises and the guilt is fastened on Bhoopathi who is therefore kept under surveillance. Mohana Mudaliar also succeeds in decoying Visalakshi and is forcing her to marry him.

MOHANASUNDARAM

Producers:	Sri Sukumar Productions
Language:	Tamil
Story:	J. R. Rangaraju
Scenario & Dialogue:	A. T. Krishnaswamy
Songs:	K. D. Santhanam
Music:	T. G. Lingappa
Photography:	A. Shanmugam
Audiography:	D. K. Tehrani & others
Cast:	T. R. Mahalingam, B. R. Pantulu, V. K. Ramaswamy, K. Natarajan, T. K. Ramachandran, S. Varalakshmi, V. Suseela.
Released At:	Chitra, Madras
Date of Release:	24th July 1951

Directed By:
A. T. KRISHNASWAMY

Bhoopathi seems the assistance of Detective Govindan, the master sleuth, and he unravels the mystery. He proves that the murdered man is not Sundara Mudaliar but Balu Mudali in disguise. The real Sundara Mudaliar, being tortured by Seetharaman to disclose the whereabouts of the box of jewels, is rescued. Visalakshi is also rescued from the clutches of Mohana Mudaliar who is denounced as the assassin. And all ends well.

Whether one writes a crime story or produces it for the screen it is a fundamental principle that its element of suspense should be maintained through different stages of detection till the final climax is reached. That is the usual technique of crime film and fiction but one of the major absurdities of this film is that it begins as a tame narrative telling you who is who and what is what, with the result that the element of suspense stands completely debauched. In short, there is no need for a detective to solve the mystery. As a result, detective Govindan, instead of being one of the principal characters, makes one or two perfunctory appearances and all the detection he seems capable of is to peer through a magnifying glass without knowing how to peer through it. A school boy could have taught him the trick.

STUPID & INCONSISTENT!

The story assumes that Balu Mudali was imprisoned for the theft of a box of jewels, which incidentally was in safe deposit with Mohanasundaram & Co. Contrary to the elementary principle of criminal jurisprudence this man however is sent to jail without the stolen goods being produced in court. This is a glaring inconsistency. But there are many such inconsistencies in the picture which can only be described as stupidities.

In this crime picture there is a dance and there are a number of songs, the majority of them sung by Bhoopathi and Visalakshi, with contents totally irrelevant, such as allusions to Mahatma Gandhi, the country's freedom, the woes of the worker, the high life of capitalists and the "rape of Tamil, by introducing the North-Indian-style in films!". (This is a new one on us.)

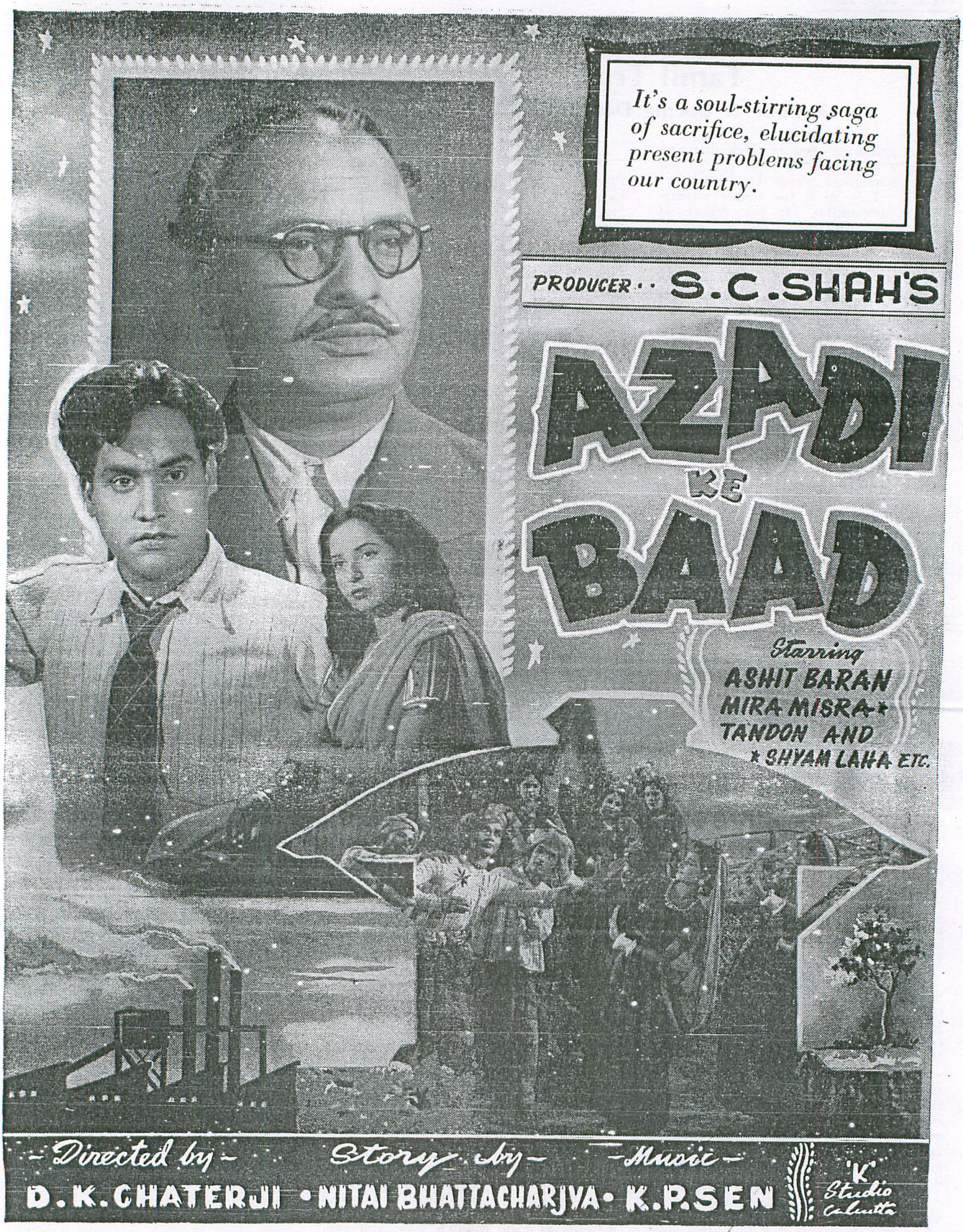
This is the horse-riding pose in romance. Ashok Kumar and Nalini Jaywant exploit its comforts in "Jalpari" a costume picture of C. M. Trivedi Productions.

T. R. Mahalingam as Bhoopati portrays the role of a vapid, purposeless young man who has nothing more to do than to sing inane love songs. His adventures in quest of Visalakshi savour of the comic. S. Varalakshmi as Visalakshi is utterly unconvincing. Her acting is thoroughly mechanical. Close-ups of hers are far too many and her lips and nose are so repulsive that only a congenital idiot would make the mistake of falling in love with her, let alone rhapsodizing over her.

Sundara Mudaliar, played by B. R. Pantulu, is a good portrayal, while V. K. Ramaswamy as Mohana Mudaliar walks away with acting honours through his effortless and realistic acting. He is the cool, calm, unruffled and unperturbed villain, who retains his composure even when he is about to be unmasked as the real murderer. V. Suseela as the vamp Leelavathi is a terrible piece of miscasting; she is too old for the role and as for allure, that is the one thing missing in her.

Another good role is that of T. K. Ramachandran as Seetharaman. He has the poise, the gait, the manner and the deportment of a thorough-going gangster. As a side show the little piece of dancing put in by Chandrababu as Gopu and G. Sakuntala as Marakatham, in the nature of a burlesque, is quite attractive.

On the whole "Mohanasundaram" is a flop as a motion picture. It is a picture more to be avoided than to be seen. What sense is there in seeing a thriller the end of which you know in the beginning? A risky packet for exhibitors.



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OUR REVIEW

"Manamagal" Becomes The Devil's Brew!

N. S. Krishnan Exposes Himself !

When a professional screen buffoon takes up motion picture direction, he cannot easily forget his habit of years to lampoon art and caricature beauty. N. S. Krishnan, whose idiotic buffoonery the Tamilians have accepted as humour and comedy to their eternal shame, plays a vandal in directing this picture, which has become a veritable devil's brew with a stink that spreads right up to the gates of Moscow.

After seeing "Manamagal", one cannot help the uncharitable thought of regret at Krishnan being acquitted of the serious criminal charges against him. If Krishnan had been in jail, we would not have to see this torture named "Manamagal". Till Krishnan develops a little more respect for film art, let us hope that he does not give birth to some more monstrosities like the present one.

A well-to-do man, Parandhaman, has a grown-up and good-looking daughter, Kumari, for whom he engages a music teacher, Bhagavathar. He persuades his clerk, old and senile Nallakannu Pillai, to employ the same music teacher for his young and good-looking second wife, Vijaya.

HUNTING WOMEN

Bhagavathar is a womanizer and like the bee he flits from flower to flower. He had already seduced a widow, Radha, and when she was big with child deserted her, after having heaped insults and injuries on her. Vijaya is an easy prey for him and she falls all too soon to his overtures.

Bhagavathar has his lustful eyes on Kumari also and his one problem is how to oust his rival Chandran, a barrister, with whom Kumari is in love. When Vijaya gets suspicious of Bhagavathar's intentions towards Kumari, he allays her suspicions by saying that he was only after Kumari's money, while his heart had been given inalienably to Vijaya. Thus Vijaya becomes a tool in his hands.

Radha, abandoned by Bhagavathar, finds refuge in an ashram for orphan children —"jewels born out of man's beastly lust" —founded by Maikandar (he-who-has-realised-the-Ultimate-Truth). There she gets a son and is persuaded to stay in the ashram to look after the children.

Bhagavathar, through a song, tries to make love to Kumari when Chandran appears on the scene and uses hot words against him. Kumari intervenes to say that every man had the right to declare his love for a woman and it was up to the woman to accept his suit or not. It was true Chandran would one day marry her but that did not confer on him the right even to prevent other people from declaring their love for her. A constitutional problem in romance.

A wordy duel ensues between Kumari and Chandran and in a petulant mood of stubbornness, Kumari proclaims her resolve to marry Bhagavathar and gives Chandran his walking ticket. Kumari's father is the patron of the ashram and, in Kumari's presence Radha identifies Bhagavathar as her seducer.

Notwithstanding, the marriage between Kumari and Bhagavathar takes place but Kumari denies him conjugal rights. Her father goes away on a long pilgrimage to wash off his sins, giving away a considerable portion of his property to Bhagavathar, subject to his daughter's approval. Bhagavathar is determined to possess Kumari and hatches a plot with Vijaya's connivance to kidnap her. He does so.

The climax is reached when Bhagavathar has Kumari in his toils. Radha sounds the alarm and the police rush to the spot. Kumari is rescued and Bhagavathar rolls down to his death from a steep roof. Kumari is married to Chandran by Maikandar after his own rites.

There is nothing much in the story to talk about. It is at once common and stupid.

FANTASTIC STUPIDITY!

The play within a play, "Things in 1950 and as they will be in 1960", completely exposes the intellectual pretensions of Krishnan. The whole thing is so fantastically stupid that one feels like running away from its unbearable torture. And there is an unnecessary Red tint given to the sequence, probably as a preliminary gesture of Krishnan prior to his trip to Russia.

The ashram scenes with their charlatanism of the man who has realized the Ultimate Truth and the playlet could have been cut out without doing any special injury to the picture and then perhaps it would have been easier to stomach the film.

T. S. Baliah as Bhagavathar gives a good performance. His looks, his deportment, his ways and his methods are all that of an unprincipled libertine, who unfortunately has a certain fascination for susceptible women. It is also equally evident, from the careless, free and natural way he renders his role, that he has not been taught to do so. The director cannot therefore be accused for Baliah's performance.

N. S. Krishnan as the "One-who-has-realised-the-Ultimate-Truth", shorn of his turban and his long coat, fails to impress. T. A. Mathuram still retains the fire of her youth and she has been given some witty and pungent dialogue to put over a small role. Her talent, however, remains unexploited. Sahasranamam as Barrister Chandran looks a milksop who cannot say "Boo" to a goose. The less said of Lalitha and Padmini the better. They are mere ornamental adjuncts and their far too frequent appearances, in almost every picture in almost every kind of role, have now become a disgusting feature of the South Indian screen.

Photography is generally good. Sound is well recorded. Krishnan's direction is stupid.

There is nothing in the picture to see or shout about. The whole affair is too insipid for words and it will be extremely difficult to persuade people to see "Manamagal". The picture is therefore a great risk for exhibitors.

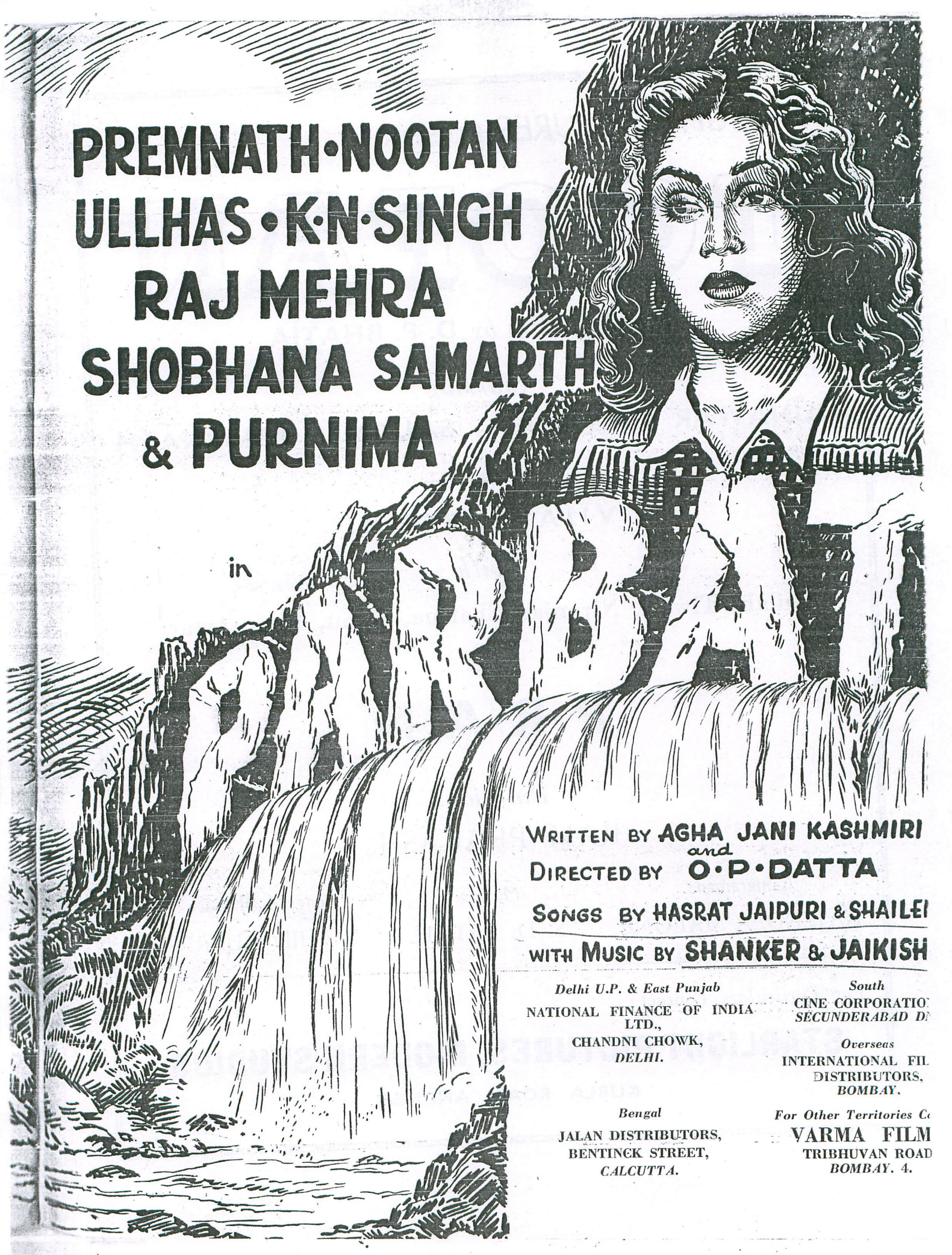
Raj Kapoor proves to Nargis that a lover is the best doctor in the world in "Anhonee" a social story produced and directed by K. Ahmed Abbas.

MANAMAGAL

Producers:	Eneskay Films
Language:	Tamil
Story:	Munshi Paramu Pillai
Screenplay & Dialogue:	Karunanithi
Songs:	Narayana Kavi
Music:	C. R. Subbaraman
Photography:	G. Vittal Rao
Audiography:	Vimalan & Meenakshi-sundaram
Cast:	N. S. Krishnan, T. S. Baliah, S. V. Sahasranaman, T. A. Mathuram, Lalitha & Padmini.
Released At:	Gaiety, Madras
Date of Release:	15th August 1951

Directed By:
N. S. KRISHNAN

VARMA FILMS
PRESENT
VF



WRITTEN BY AGHA JANI KASHMIRI
and
DIRECTED BY O·P·DATTA

SONGS BY HASRAT JAIPURI & SHAILEI

WITH MUSIC BY SHANKER & JAIKISH

Delhi U.P. & East Punjab
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CALCUTTA.

For Other Territories C
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STARLIGHT PICTURES *present*

TOOFAN

PRODUCED by **D. P. BHATIA**

Starring

MUNAWAR SULTANA **SAJJAN** **AMARNATH**

and

VIJAYLAKSHMI

with

Gulab, Tiwari, Niranjan Sharma, Renu, Ram Avtar

and

PRAN

Direction:

RAM PRAKASH.

Cameraman:
RAJENDER MALONE.

Music:
S. D. BATISH.

Songs & Dialogue:
WAHID QUERESHI.

For Particulars Contact:

STARLIGHT PICTURES, MODERN STUDIOS,

KURLA ROAD, ANDHERI.

AT HOME AND ABROAD

WRITERS OR COPYWRITERS?

Bombay, September 9.

On 30th August, prominent screen writers met at the residence of Mr. Anil Biswas and decided to form an association called the Film Writers Association. Mr. Madhusudan was elected the convener.

The association has quite a few aims such as raising the standard of films, creating in the writers a consciousness towards their responsibilities and defending their legitimate rights.

Of late, unbridled plagiarism of foreign themes and pictures especially from Hollywood, has seized many a writer, keeping out all thought and originality. Let us hope this new association will discourage this method of earning an easy living.

PLUCKED IN BLOSSOM!

Hollywood, August 30.

Film actor Robert Walker, ex-husband of Jennifer Jones, died at his Hollywood home.

Beginning life in the American Academy of Dramatic Art, he made his screen debut in 1943 in "Bataan". He played the hero in over a dozen pictures, some of them being "Her Highness and the Bellboy" opposite Hedy Lamarr, "The Sailor Takes A Wife", "Blue Skies" and "Song of Love".

It is unfortunate that Bob's promising life was cut short so suddenly.

MOTORING SPIRIT?

Bombay, September 7.

Naseem Ahmed alias film star Suresh, was taken into custody by the Prohibition police on Thursday 6th September, for alleged possession of liquor.

Suresh was driving to Versova with his friend when he was arrested and two bottles of liquor were seized from the car.

MARRYING A MANAGER!

Hollywood, August 20.

The Judy Garland-Sid Luft romance is ripening fast and if the marriage comes off then Judy and Sid will work together on a star-manager basis. That seems to be the new vogue in Hollywood.

ROWDY STUDENTS!

Bikaner, August 28.

Local college students damaged property in a cinema worth Rs. 5000|- because of the cinema management's indifferent attitude towards concession to students.

Armed police came on the scene and dispersed the students who were throwing brickbats.

Why can't the students ask for concession in a civilized manner?

LITTLE MERCIES!

New Delhi, August 30.

Replying to a question of Mr. H. V. Kamath in Parliament during question hour, Mr. R. R. Diwakar, Minister of State for Information and Broadcasting, said that the Government of India had decided not to make available broadcasting facilities to any political party for electioneering purposes. In America, this question did not arise because the radio was not controlled by the government. In U. K., the B.B.C. was a statutory corporation and not directly under government control. So political parties according to their strength, were given facilities to do election propaganda. India had numerous practical difficulties and our number of political parties alone will require a hundred new broadcasting stations to accommodate all their tall talk.

SMART GUY!

Hollywood, August 29.

Film actor Mickey Rooney had $2981 as arrears to be paid to his former wife Betty Jane Rase for the support of their two children.

When taken to court, Mickey immediately agreed to pay off the amount and thus escaped contempt of court.

FOR HUSBAND'S HEALTH!

Calcutta, September 1.

Popular star Kanan Devi left for a business-cum-pleasure trip of the Continent with her husband and young son.

On her return she will begin her new picture "Bipradas".

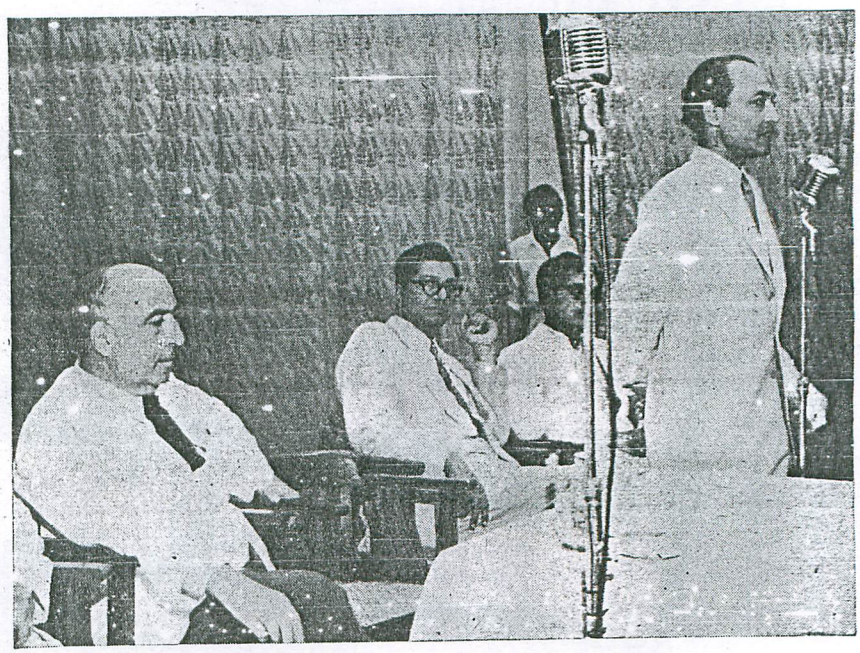
GOODBYE, MARIA!

Paris, September 7.

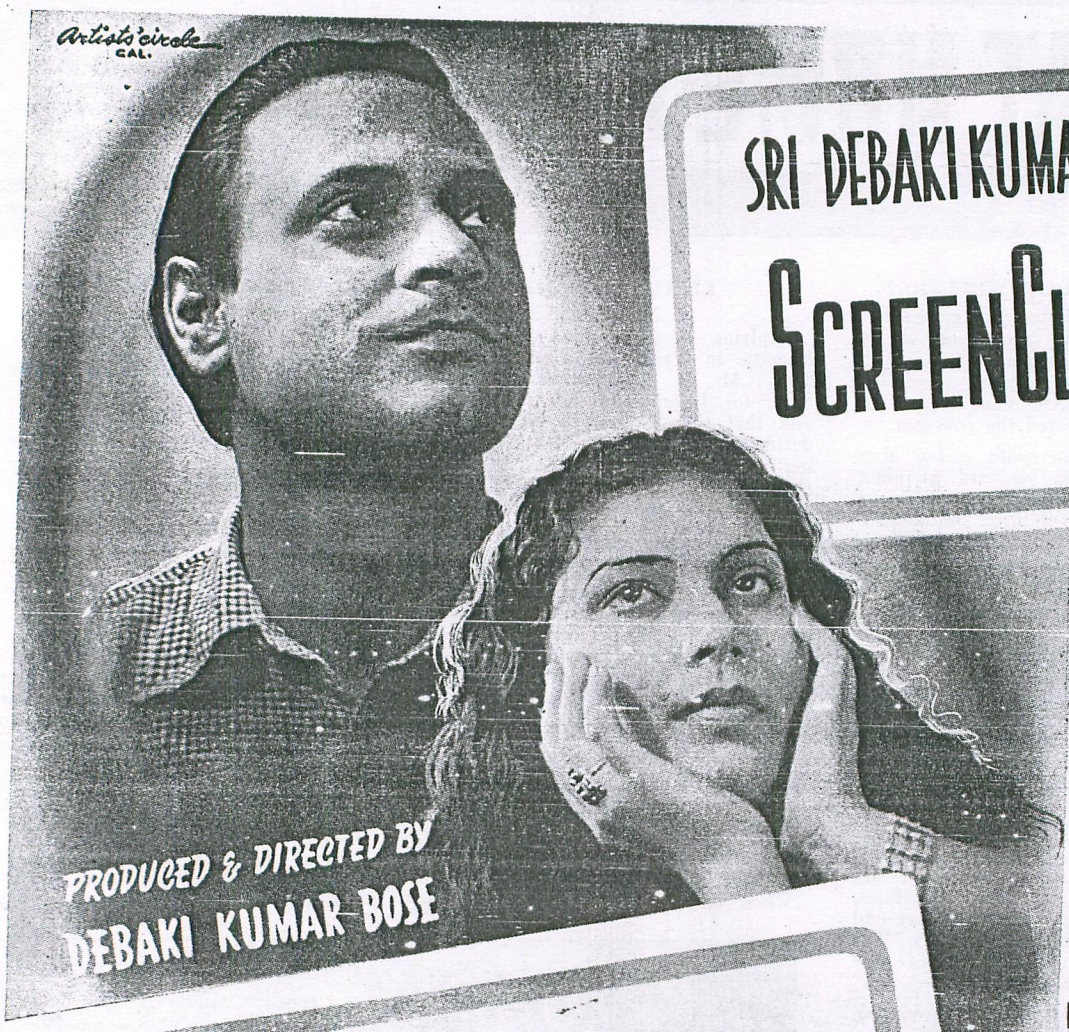
Well-known Hollywood actress, Maria Montez, was found dead in the bath tub at her home in Paris. A medical report said that she stepped into an almost scalding bath, fainted, fell into the water and died and attempts to revive her failed. The death was said to be accidental.

Maria was 32 years and married to French film star Jean Pierre Aumont. She had an exotic personality and looked exquisite in Technicolor pictures like "Arabian Nights", "Ali Baba and the Forty Thieves" etc.

Some of her recent pictures are: "Sudan", "Tangier", "Exile", "Siren of Atlantis". Maria had a large fan follow-



"A stupid Indian killed Gandhiji once" said Acharya Kishore Sahu, famous producer and director, "and this is a second attempt to murder him again." It was at the meeting which Geza Herczeg, the American film scriptwriter of Gandhiji, addressed at Poddar College in Bombay and was presided over by Acharya Sahu. The bald, sulking man on the left is Geza Herczeg.



SRI DEBAKI KUMAR BOSE'S

SCREEN CLASSIC

PRODUCED & DIRECTED BY
DEBAKI KUMAR BOSE

Starring

ANUVA GUPTA
MONJU DE
ABHI
PAHARI SANYAL
CHHAYA DEVI
MOLINA

•

Photography
DEOJI BHAI

Music
RABIN CHATTERJI

Ratnadeep
(IN HINDI)
Ratnadeepam
(IN TAMIL)

DISTRIBUTORS
for Bombay:
MODEL
PICTURES
LIMITED
2, Tribhuvan Rd.,
Bombay: 4.

Hindi-rights for S. India including Hyderabad and World-rights for Tamil version controlled by:
KINEBHARAT
3, Madan Street,
Calcutta: 13.

DEBAKI BOSE PRODUCTIONS
5-DR. SATYANANDA ROY ROAD • CAL-29

ing all over the world including India and fans will miss her glamorous face on the screen and her dialogue spoken with a lovable accent.

NO FILMS!

Calcutta, September 1.

Film business between India and Pakistan is also paying its penalty for the present political tension, begun with the Kashmir problem and heightened by mailed fists. The agents of Pakistan distributors in India have been asked by the Pakistani film people not to buy or negotiate for any more Indian pictures.

We know how many pictures Pakistan has produced during the last four years. And if Indian pictures don't go to Pakistan, the Pakistanis will soon have to be satisfied with Liaquat's national anthems of jehad.

THAT WAS UNLUCKY!

Hollywood, August 20.

Film stars do carry strange superstitions with them sometimes. Jane Wyman, one of Hollywood's popular stars, bought a ring from M.G.M. which she wore for her role in "The Yearling". And now she has come to associate it with good luck. Every time she faces the camera, she wears it.

But what about the wedding ring her ex-husband Ronald Reagan gave her?

OLD MEMORIES!

Calcutta, September 1.

One of the two pictures selected to be shown in Japan for the year 1951-52 is "Pahela Admi" produced by New Theatres and directed by Bimal Roy.

"Pahela Admi" depicts the fight put up by the Indian National Army under the inspiring leadership of Netaji Subash Chandra Bose against the British during India's struggle for freedom.

GOOD WORK

Calcutta, September 1.

The Government of India have sanctioned a 50% increase in import licenses for photographic materials, such as photo negatives, printing papers and camera equipments.

The credit for this goes to the Bengal Motion Picture Association, who presented their case in a convincing manner.

VISIBLE SECRET?

Hollywood, August 17.

Italian star Valentina Cortesa and film actor Richard Basehart came out with their six-month old secret. They had married in London on March 24.

Richard has a contract with 20th Century Fox while Valentina will be making pictures in Europe. It is difficult to keep a secret after six months of marriage.

ANOTHER DANCER MURDERED

Bombay, September 10.

Shantaram Sakharam, a member belonging to a troupe of dancers, was stabbed on Sunday night, the 9th of September. He was removed to the hospital where he succumbed to his injuries.

The police have arrested five persons, responsible for this alleged murder.

NO MORE STORMS!

Hollywood, August 20.

Agnes Moorhead secured a divorce from hubby Jack Lee. Their married life was said to be quite a stormy affair.

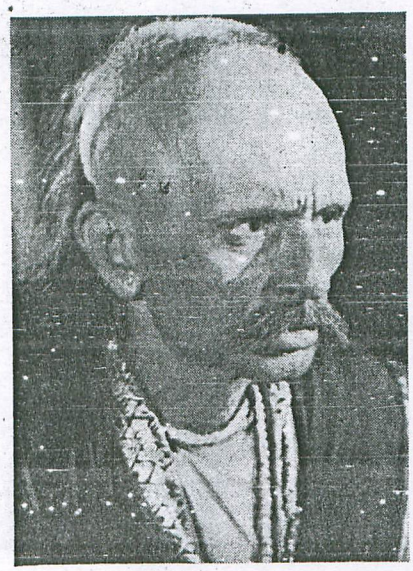
SAID WITH A BOMB!

Calcutta, September 8.

Hostile employees of a cinema house at Dum Dum, threw a bomb from the balcony which exploded in the auditorium injuring a dozen persons and five policemen on duty.

Prior to this incident the cinema was closed for two days owing to suspension of work by its employees and when it reopened there was a hostile demonstration leading to this ugly bomb-and-cracker throwing.

If workers want their demands to be attended to sympathetically, they should renounce these Communist dare-devil methods.



Always a pioneer, Friend Nagendra Mujumdar—producer, director and actor—went ahead to the other world at the age of 57 from Benares on 22nd August. It was in the fitness of things that the old Nagar Brahmin should die on the banks of the Ganges after a lifetime spent in the film industry.

IF REALLY EDUCATIONAL!

New Delhi, September 8.

The Government of India has decided to grant licenses for the import of educational films outside the import quota provided the films are really educational and required for exhibition at educational institutions. Duty would, however, be charged on the educational films.

OUR BEARDED EDUCATION?

Chicago, September 7.

Americans believe in utilizing the popularity of the cinema to its fullest in educational institutions. The Film Council of America has its headquarters in Chicago and its smaller councils in 120 cities all over U.S.A., Canada and Hawaii. It is a non-profit educational organization which distributed during war time more than 10,000 prints of 207 16mm films. 305,000,000 people saw the films.

The number of film projectors in American schools has also increased correspondingly—from 458 in 1936, 35,000 in 1946 to 100,000 in 1950. Films are shown on different subjects like music, history, science, art, literature, biology etc.

It is high time we concentrated on making some good films for children in India. What is Maulana Abul Kalam Azad, our bearded Education Minister doing?

COUNTING THE COIN!

Bombay, September 8.

Harji Lowji Damani alias Shayda, well-known Gujarati author and playwright, has filed a suit against P. B. Dwivedi on his drama "Vaibhava No Not" and Uttamlaxmi Hargovinddas Shah, proprietress of Shri Deshi Natak Samaj, for infringement of his copyright in a novel "Ma-te-ma", claiming Rs. 50,000 by way of damages.

The case came up for hearing before Mr. Justice Shah, Bombay High Court. A notice of motion was taken out by Shayda for interim injunction against the defendants. Uttamlaxmi, however, gave an undertaking that she would keep a separate account of the "Vaibhava No Not" shows and get it audited every month. His Lordship, therefore, passed no orders on the notice of motion.

HOLLYWOOD POISON TO SPREAD

Washington D.C., August 18.

The Commerce Department in Washington has lifted its ban on films to the Far East. Under general export license G—PUB, developed motion picture films may now be exported to China, Manchuria, Outer Mongolia and Tibet. The ban on films containing technical data, however, still continues.

MONEY FOR SONG!

New York, August 20.

M. G. M.'s "The Great Caruso", a musical Technicolor starring Mario Lanza, made a new box-office record of collections—a gross of $1,390,000 the highest so far, during its ten-week crowded run at the Radio City Music Hall, New York. The record of box office gross collections all over U. S. A. is estimated at $6,000,000.

ONE MORE PAT

Bombay, September 11.

The Film Federation of India will be giving an Award to the best Indian film shown during the International Film Festival to be held in December, in Bombay.

There have been so many awards—Academy awards and film festival awards—all round the world that one more or one less should make no difference to the film producer.

PROPAGANDA STUFF!

Chicago, August 20.

Classic Pictures' "Native Son" was banned by the Chicago Police Censor Board. This film was produced in Argentina starring Richard Wright. The theme centres round the murder of a white girl by a Negro and the action takes place in Chicago.

ASHOK KUMAR
and
NALINI JAYWANT
in

OUR DISTRIBUTORS :—

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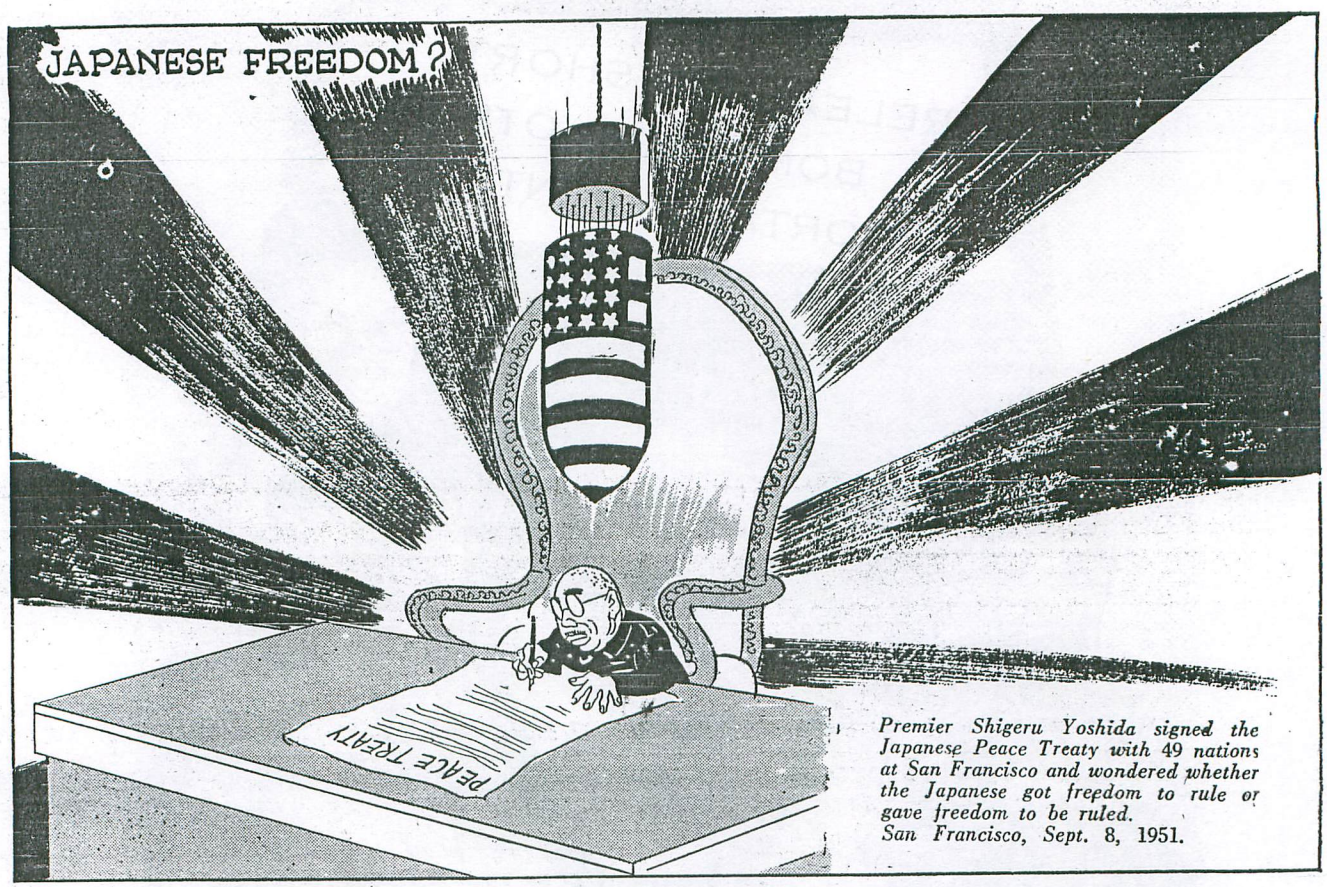
U. P., Delhi :- **Associated Pictures Distributors, Delhi.**
Overseas :- **International Film Distributors, Bombay.**
For Pakistan Contact :- **Film Exchange, Karachi.**

For the rest contact :—

GOOD LUCK PICTURES, Shree Sound Studios, Dadar, Bombay.



Premier Shigeru Yoshida signed the Japanese Peace Treaty with 49 nations at San Francisco and wondered whether the Japanese got freedom to rule or gave freedom to be ruled.
San Francisco, Sept. 8, 1951.

HALF MEASURE MADRAS!

Madras, September 7.

The city exhibitors group of the South Indian Film Chamber of Commerce waited in deputation on the Commissioner of Police and explained to him the difficulties arising out of an order restricting the supply and sale of cool drinks and eatables in cinema theatres before and during the exhibition of films and during intervals. The Commissioner said he would consider a modification of the order whereby cold drinks and eatables could be supplied during intervals.

The vendors in cinema houses are a nuisance even during intervals with their persistent and annoying salesmanship, besides the stale stuff they sell. If the Commissioner is wise, he should not revise the order but then Madras is a city of half measures where you can smoke in one show and not smoke in another.

TIME BARRED!

Paris, August 17.

French exhibitors have refused to show Actualites Francaises, the French newsreel, in their theatres. The reason given is that the newsreel no longer contains news of interest. It carries too many shots of the Korean war, arrival of American generals in Europe, ministers opening factories, and fashion items which serve merely as advertisement.

SMART GUY!

Madras, August 24.

At the Madras High Court today, the Chief Justice and Mr. Justice T. L. Venkatarama Iyer dismissed a petition from a theatre-owner for a writ under Article 226 of the Constitution declaring 'ultra vires' of the Constitution certain provisions of the Cinematograph Act by which Government compelled him and other theatre-owners to exhibit a certain minimum length of films provided by them.

Their Lordships held that the contention of the petitioner that Government's Act was an unreasonable restriction on his freedom to do business could not stand as the exhibition of films of cultural and educative value was in the general interests of the public, and any restriction imposed by the Government to that end was a reasonable one.

As for the second contention of the petitioner that the order infringed on his right of freedom of speech and expression, Their Lordships said that it would not hold water as the petitioner was not expressing his own thoughts nor adapting the thoughts of others in his theatre. He was merely "running a business, and just as a book-seller could be prevented from selling certain books or be compelled to sell certain others, he could be compelled to exhibit certain films by Government without infringement of any fundamental right."

NO. 4 SUSPENDED!

Hollywood, September 11.

M.G.M. star, Lana Turner, has decided to separate from her hubby Bob Topping and engaged a lawyer to arrange legal separation.

Bob is Lana's No. 4 husband and she married him on April 26th, 1948. At present, Lana doesn't want to rush to divorce. That will be a later activity.

LAWS & LAW BREAKERS!

Calcutta, September 9.

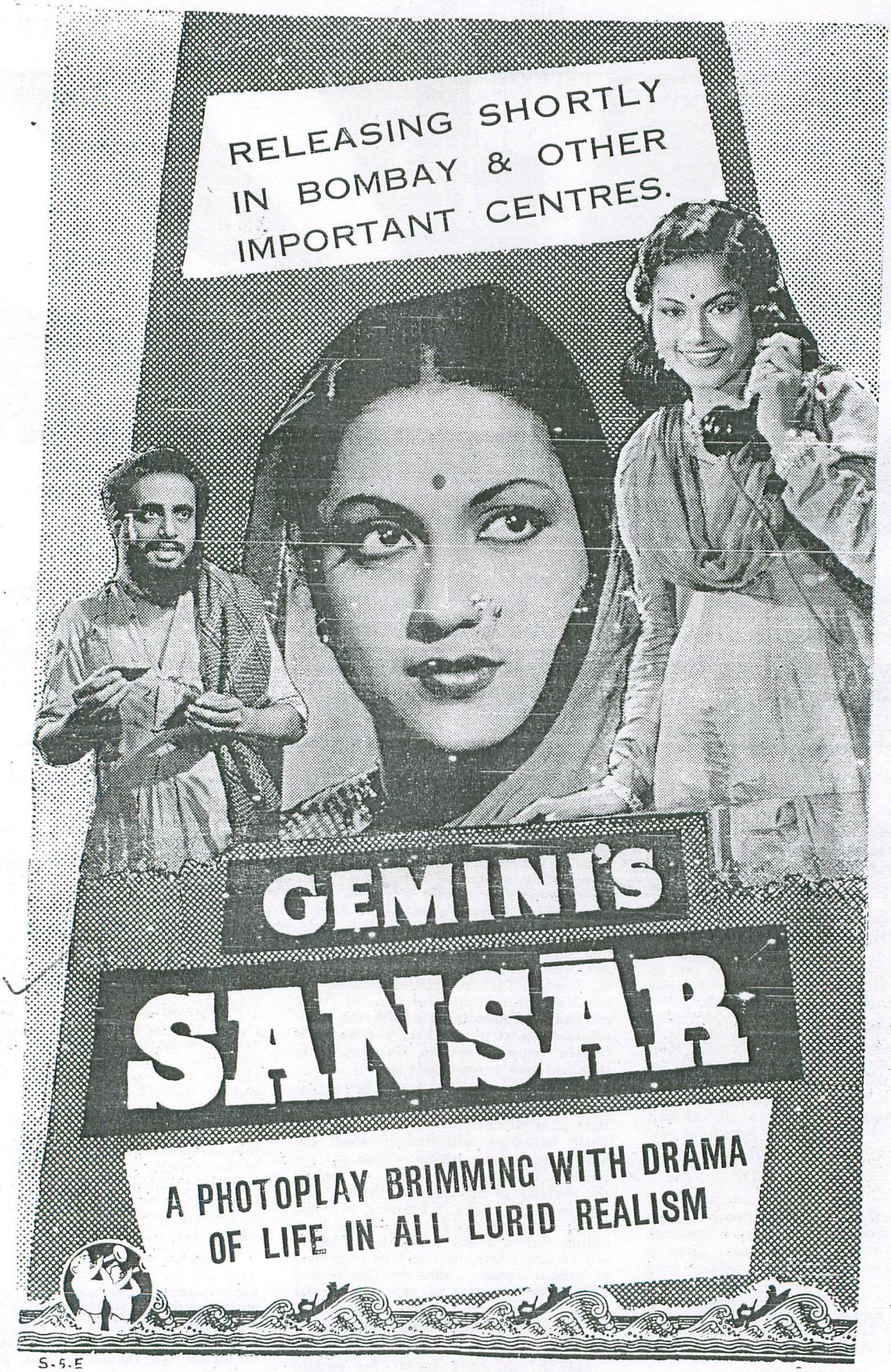
The West Bengal Government have extended the existing ban on construction of new cinema houses till February 1952. The ban was first imposed on February 3, 1950, owing to scarcity of building materials.

Holders of cinema licenses, both temporary and permanent have been warned against showing 'A' pictures to juvenile audiences. No more cinemas will be allowed to be constructed in hospital zones and in the vicinity of educational institutions.

Spacing of cinema houses will be as follows:—No new one within 2 furlongs of an existing one in cities and towns with a population of more than one lakh, within 4 furlongs in towns having a population of less than a lakh and within five miles in rural areas.

Temporary cinemas other than touring ones will be granted licenses for a period not exceeding three months in any continuous period of twelve months. A touring cinema may get a license for a period not exceeding nine months but it should not remain in one place for more than a month.

And lastly, every temporary licensee must submit a list of the names of films



S-5-E

DISTRIBUTORS:—THE SCREENS, BOMBAY-7.

to the Licensing Authority, to decide their suitability from the social and moral points of view.

In spite of all these rules, things seem to continue in the same old way as before.

POOR STEWART!

Hollywood, August 31.

According to petite British-born Jean Simmons, now married to film actor Stewart Granger, boxing is one of the best ways to maintain feminine curves.

Jean took to boxing when Stewart had to take training for an athlete's role in a film. She can box well and does punching bag practice regularly.

We hope Jean doesn't ever demonstrate her art on hubby Stewart. That will indeed be a tragedy!

THE LAST TWO!

Hollywood, September 1.

Robert Rossen, Hollywood's well-known producer, director and writer refused to answer the House Un-American Activities Committee's questions about his past association with the Communist party, beyond the fact that he was no longer a party member or a Communist sympathizer.

Similarly, actor J. Edward Bromberg refused to answer the Committee's questions. This almost brings to an end the "Communism-in-Hollywood" hearings. Some of the Committee members themselves are reported to be tired of this witch-hunting.

efused to join the British Actors' Equity Association as she already belonged to Variety Artistes Federation, another British stage union.

A strike was called but Eric Machwitz, the author of the show, paid Miss Perry's union dues and persuaded her to sign an application form. The $112,000 musical show will now go on smoothly.

THE CRUEL MUSLIM?

Reno, September 2.

After some dilly-dallying, film actress ita Hayworth and erstwhile princess, led a suit for divorce from Prince Aly han at Reno.

The charge was "extreme mental cruelty". ita also said that she suffered "great happiness". She wanted custody of eir child Yasmin and a trust fund to ing up the child.

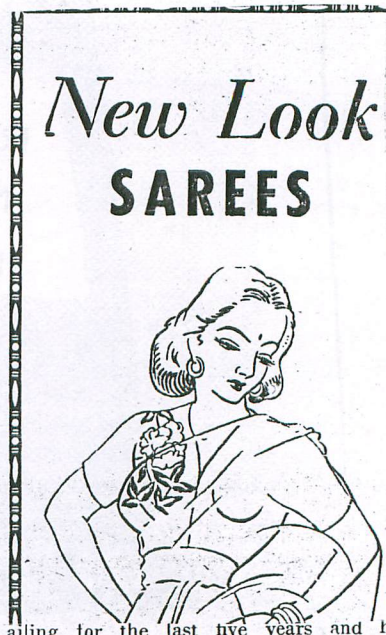
Hollywood producers are waiting to star ita Hayworth immediately her divorce granted.

MORE AWARDS

Venice, September 12.

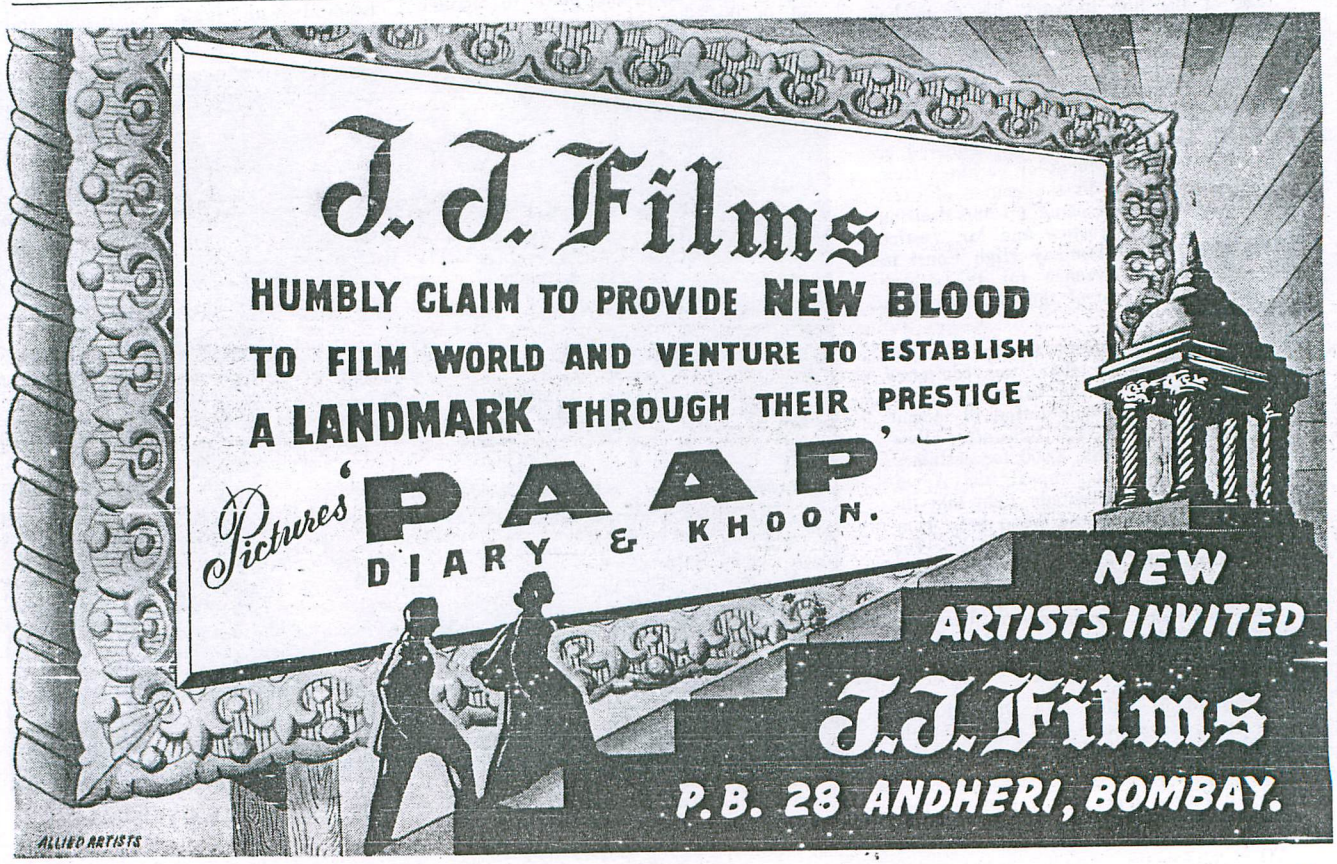
Having finished with New York and London, Devadas Gandhi arrived in Paris on Thursday 6th September. The purpose of his visit is to collect material for making films of Gandhiji, his father.

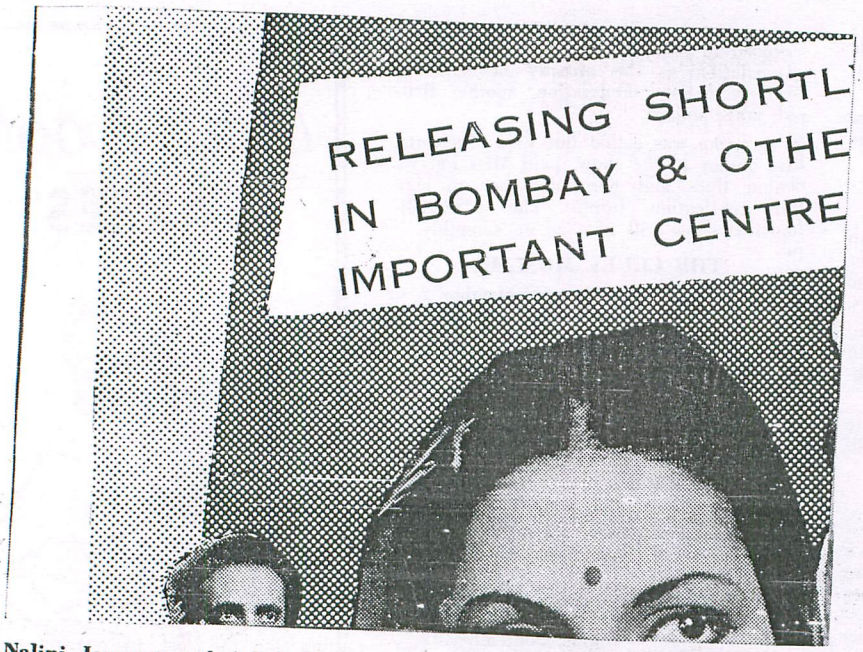
Seven thousand feet of film from newsreel companies and private camera owners has already been collected. The profits of the film will go to the setting up of leprosy sanatoriums and health centres



ailing for the last five years and had therefore given up film work.

Born in 1894 at Baroda, Muzumdar was in the Baroda police service before he took to films. He was interested in art and produced many classical Gujarati dramas for dramatic societies. In 1925 he joined Laxmi Pictures as an actor and director. He directed many more pictures for different companies including





Nalini Jaywant and Ashok Kumar team together for the umpteenth time in "Saloni", a social story directed by J. P. Advani for Goodluck Pictures.

his own. As an actor, he was versatile and portrayed a big variety of roles—from the good to the villainous. His last role was in "Gwalan" produced in 1946.

Intelligent and sharp-witted, Nagendra off the screen was popular, and had a large circle of friends. One of the veterans of the film industry, his death has left a void.

OLD WOMAN'S EARNINGS?

Bombay, September 12.

The question whether a film star's or actress's earning should be considered as salary from employment or earnings from mere engagements in the course of exercising a profession came up for decision before the Chief Justice and Mr. Justice Tendolkar at the Bombay High Court in an income-tax reference for the assessment of the income of the film star, Mrs. Durga Khote.

The assessee's income for the financial year ending March, 1945, was computed under Section 7 of the Income Tax Act (dealing with the computation of income from salaries) at Rs. 1,21,748|- after allowing a deduction of Rs. 8,000 for costumes, and conveyance. On appeal, the Appellate Assistant Commissioner held that the assessee's income should have been computed under Section 10 of the Income-Tax Act dealing with computation of income from business, profession or vocation.

The Assistant Commissioner therefore, allowed a further reduction of Rs. 4,500|-. This decision was confirmed by the Tribunal.

It was admitted that Mrs. Durga Khote was under contracts of service with several companies in which she was taking various parts.

The question that was raised in the reference was whether her income should be computed under Section 7 as salary from employment or under Section 10 as earnings from engagements. Following an English decision, their Lordships said that when the method of earning a livelihood is from a series of engagements and from moving from one place to another and in the case of an actor or actress it involves going from one place to another and not remaining at one place and playing one part for the rest of his or her life, in such a case each of those engagements could not be considered as an employment but an engagement in the course of exercising a profession.

In the result the assessee's income had been rightly computed under Section 10 of the Act by the Assistant Commissioner and the Tribunal.

CONSTANT ALSO PASSED AWAY

London, August 23.

Well-known British composer Mr. Constant Lambert, 46, died in London. He contributed a lot towards Britain's international reputation in the musical field. Some of his popular ballets are: "Romeo and Juliet", "Pomona", "Rio Grande", "Horoscope", "Summer's Last Will and Testament".

BACK INTO SADDLE

London, September 14.

Sabu, better known as the Elephant Boy, has agreed to appear in a circus act in London with a herd of elephants. Sabu will be paid 3000 sterling a week, the highest ever paid to any circus act.

Money can certainly make the Elephant Boy move fast!

COME ON, BOYS!

Hollywood, September 15.

Franchot Tone and Tom Neal, both film actors, had a hand-to-hand fight which ended with serious results. Franchot, who was unconscious, was taken to hospital with brain concussion and a broken nose.

Nargis, beautiful as ever, looks a queen every inch in "Amber" produced by Jagat Pictures.

The fist fight occurred just outside actress Barbara Payton's home. Miss Payton screamed as the two actors kept fighting.

Barbara was to marry Tom Neal but this unfortunate fight has made her postpone it. She is now in love with Tone. That is a tip to Dilip Kumar and Prem Nath. The location should be Madhubala's house.

NO SUCH LUCK!

Hollywood, September 3.

Juanita Quigley, 20 year old actress, earning £350 a week, is reported to have become a nun. 'In future, Juanita will be called Quentin Rita of the Catholic Daughters of Mary and Joseph.

We have Kalpana Kartik, who wanted to become a nun before joining the screen. After seeing her performance on the screen, we sincerely wish she carries out the threat of becoming a nun and joins the fold of the Catholic Daughters of Mary and Joseph.

PIMPING OR PRODUCING?

Bombay, August 27.

Abdul Latif, who described himself as a film artist and producer, was arrested on Saturday the 25th August for allegedly supplying film actresses for immoral purposes and living on their earnings.

On getting information, the police laid a trap and a bogus customer with marked currency notes of Rs. 100|- was sent to the accused. The bogus customer and the twenty-year old girl were found in a compromising position at a Juhu hotel.

Presidency Magistrate Kantilal Thakore ordered the accused to be released on bail for a sum of Rs. 5000|-.

TRADE RIVALRY

Coventry, September 4.

Barbara Perry, 24 year old blonde heroine of the play "Zig Goes A Million" refused to join the British Actors' Equity Association as she already belonged to Variety Artistes Federation, another British stage union.

A strike was called but Eric Machwitz, the author of the show, paid Miss Perry's union dues and persuaded her to sign an application form. The $112,000|- musical show will now go on smoothly.

THE CRUEL MUSLIM?

Reno, September 2.

After some dilly-dallying, film actress Rita Hayworth and erstwhile princess, filed a suit for divorce from Prince Aly Khan at Reno.

The charge was "extreme mental cruelty". Rita also said that she suffered "great unhappiness". She wanted custody of their child Yasmin and a trust fund to bring up the child.

Hollywood producers are waiting to star Rita Hayworth immediately her divorce is granted.

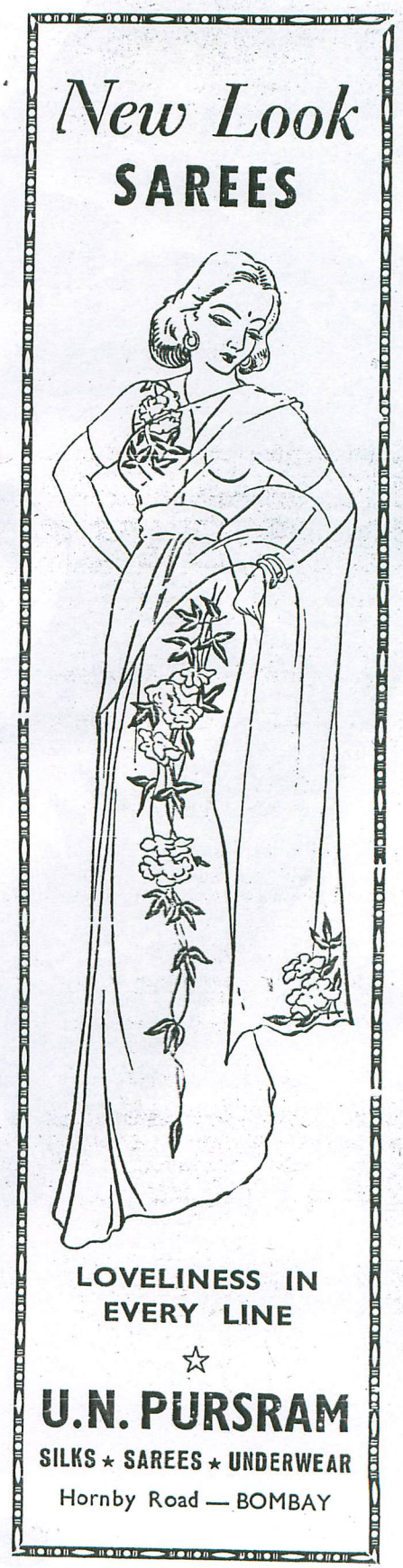
MORE AWARDS

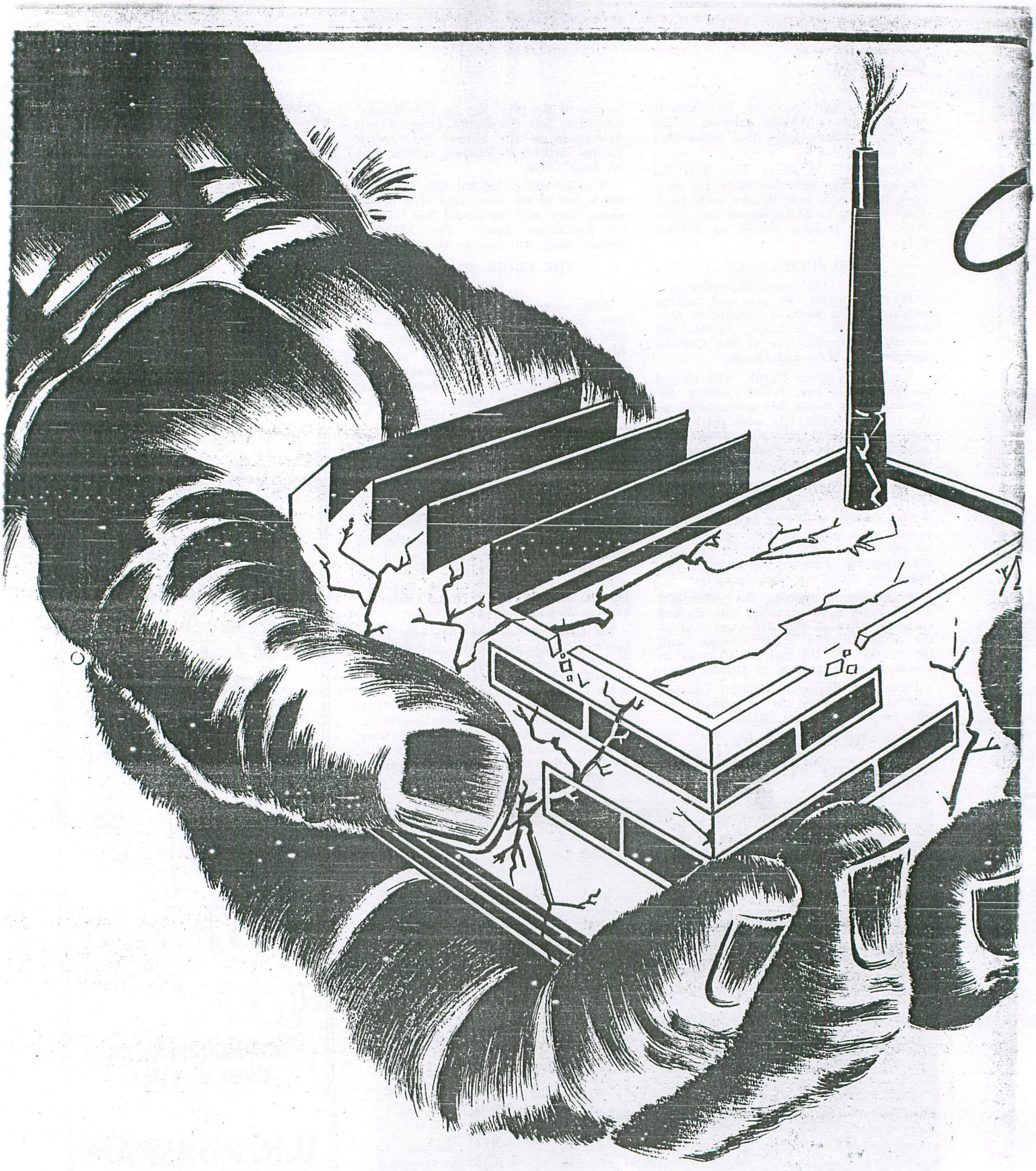
Venice, September 12.

The Twelfth International Film Festival which began on 20th August, ended on 10th September at Venice. Films from many countries were shown including Japan, Britain, India, Italy, America, France, Mexico etc.

The Grand Award was given to a Japanese film "Rasho Mon" (Man in the forest) directed by Achiracurosawa. The award consists of a silver statue of the Lion of Saint Mark, the traditional symbol of Venice. Second prize was given to "The River" (India) directed by Frenchman Jean Renoir; 3rd to "Le Journal D'un cure de compagne" (France) directed by Robert Bresson and 4th to "Big Carnival" (U.S.A.) directed by Billy Wilder.

Shekhar and Mira Misra have an anxious moment in "Chamkee", a social story produced by National Film Circuit.





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Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

SECOND MURDER PLANNED!

"The concern expressed by you in your brilliant editorial "Rape of Our Heritage" in August '51 issue of "filmindia" has found a ready echo in every heart that throbs. This is clearly evident from the number of articles that have subsequently appeared in several magazines and the avalanche of open letters addressed to the intending producers. At this stage, it would be premature to forecast their ultimate effect, nevertheless it is heartening to note the promptness and clarity of mind with which the people and the press have tackled this issue.

"You are right in your observation that by her own record of the past, Hollywood has disqualified herself for taking up such a huge project as the production of Mahatma Gandhi's biography. While her crime and sex thrillers have contributed quite liberally to the moral decadence of our current generation, her production of pictures like "Gungadin", "Song of India", "Kim" etc., has done greater harm by misrepresenting India to the entire world.

'Oh, East is East, and West is West, and never the twain shall meet.' These words of Rudyard Kipling, however much disputed, are not without truth. The materialistic West can never understand and appreciate the spirit of the mystic East. Efforts have of course been made in this direction but, as is well-known, most of them have been dismal failures. I cannot, therefore, hypnotize myself into believing that any western author trained in Hollywood, mind you!--shall be able to grasp the whole philosophy of our Mahatma and present it ably on the screen.

"Incidentally, are not these Westerners the same persons who, during Mahatma Gandhi's lifetime, called him a 'Naked Fakir'? (If I mistake not, Robert Ripley went so far as to call him a 'Faker'.) How can they be then relied upon to do justice to him now?

"In the face of all this, if we still allow them to go on with the production, I think we shall not only be killing our own conscience but also the spirit of the man whom a vast majority of his countrymen revere as much as their gods!"

SIMLA, *Prithi Paul Singh.*

WELL, CLIFFORD?

"In your review of "Ustad Pedro", you sounded a warning that this picture is most likely to spread crime in the country. Well, this has come out cent per cent true. In the Punjab alone, there have been very many cases wherein crimes depicted in this picture have been practised. In support of this statement, I forward herewith a cutting from The Tribune, Ambala Cantt., dated the 22nd August, 1951, which reports in detail how two thugs looted an innocent person by spraying some itch-producing medicines on his neck. A great tribute to the genius of Sheikh Mukhtar and Harish, isn't it?

"Here is another proof, if one was needed, to emphasize the lack of foresight and judgment on the part of our Censors. Let them look within and realize their folly. But it is never too late to mend. Even now they can make amends by banning the picture and burning it. Further, I think the producers should not be allowed to go unpunished for teaching crime to the people!"

SIMLA, *Mrs. Krishna Mehta.*

MORARJI IS DEAF!

"We have been hearing long and continuous speeches from our Ministers claiming that their Prohibition Policy has been a tremendous success. Mr. Morarji Desai and such other champions of this policy should go and see the reception that their policy gets when during the Government Documentary entitled "Indian Defence Academy" the commentator blurts out that, 'in keeping with our tradition our boys toast with water and not with liquor'. The laughter and jeers will certainly give him an idea straight from the horse's mouth as to what the public has to say regarding Prohibition."

BOMBAY. *Indru L. Malaney.*

POISONING MILLIONS!

"Hearty congratulations for your scintillating editorial "Rape of Our Heritage" published in the August issue. The editorial has brought facts which cannot be challenged by any one in this country. It should serve as an eye-opener to our film producers who are continually poisoning the life of millions in this country by giving bastard entertainment. You have in the most scathing manner rightly pointed out that a thousand American sins became as many Indian fashions.

"Editorials, we read in thousands, but none so forceful and intrepid as yours. In addition, "Rape of Our Heritage" is an excellent example of constructive criticism. Therefore we have more than one reason to say repeatedly that Rs. 3|- is a paltry price of Filmindia."

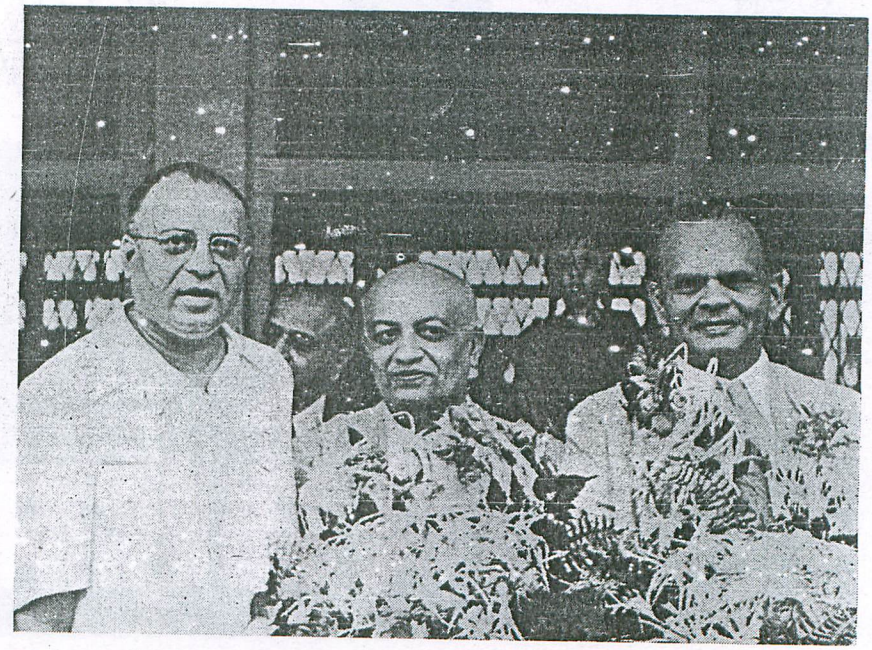
BOMBAY. *Subhash J. Rele.*

PROPHETIC, EH?

"I had got no book to read with me last night, and as such I simply took out a few old issues of Filmindia. While going through the film reviews and the Editor's Mail, I was astonished to know how correct they were and still they are cent per cent correct today too.

"Here is an illustration out of the many:—On being asked by one Sh. S. N. Kapoor (Allahabad) regarding your views about the greatness of Sh. Purshottam Das Tandon, you have replied: "I don't know him personally but I guess he must be a pretty good chap the way he speaks what he feels honestly. A habit which is in refreshing contrast with the hide-and-seek tactics of some of our other leaders." (Filmindia, pp. 35, Nov. '47).

"Mr. Patel, your guess in November 1947 is correct today and I must appre-



The old musketeers: Baburao Patel, Jagannath Patel and Bhaidas Patel. Baburao Patel wished them farewell when they left on a businessman's "health" trip to Europe.

ciate, therefore, the versatility of your genius."

ALIGARH. *Navin Chandra Nidhish.*

WELL, KANUNGO?

"The cine-going public of Orissa are the worst sufferers. Firstly the cinema houses are very ill ventilated and there is no adequate fan system. The misery becomes unbearable when the people smoke freely inside these ill ventilated cinema halls. The theatre owners are charging not less than other provinces. For getting the lower class tickets one has to become a goonda and force entry into the booking office."

BERHAMPUR. *Uma Kant Acharya*

ELECTION SICK!

"Herewith our boquets, Mr. Patel, for the enticing editorial "Rape of Our Heritage"! We tried in vain to add or subtract a single sentence from that well-knit theme of yours.

"The article deserves to be circulated (even at extra labour for off-prints!) among our Gandhian cannibals so that they may make amends before it is too late. How we wish, they would rise to the occasion!"

BANGALORE. *C. S. N. Murthy.*

PATHANISTAN!

"The management of the Minerva theatre situated on Lamington Road lacks chivalry completely. The burly Pathans guarding its entrance keep the iron gates closed even to ladies and open the gates just when it pleases them. The theatre boasts of a large enclosure. Despite this the patrons have to wait right on the pavement till the Pathans unlock the gates."

BOMBAY. *K. T. Lalvani.*

WELL, KEKI MODI?

"On the Parsi New Year Day I went to the local New Empire to see the "Lemon Drop Kid". I took my place in the queue at about 2 o'clock for the 3-30 show. I estimated the number of people standing in the queue at that time at about a hundred. The queue went on lengthening and finally the booking was started at about 3-15 and closed 5 minutes later. The maximum number of people who got the tickets must not be more than 40-50. Now, imagine the feelings of a man who has to stand in the hot sun for one and a quarter hour and finally finds that a theatre like the New Empire has only about 50 seats in the Lower Stalls!

"The only explanation that can exist for such a state of affairs must obviously be that a lot of the tickets were "privately" sold by the management. I, of course, did not observe any ticket being sold outside. It seems that the fellow who runs the cinema either himself gave away a very large number of tickets to his friends or in any case if he did not do so, conveniently omitted to find the source of leakage.

"To my mind, the mildest way of teaching these fellows who grow fat on the patrons' hard earned money in their job of running a cinema would be to make them stand in the hot sun for a couple of hours and finally turning them out, without entertainment.

"Will you please do something in the matter? Cannot the management put up a board 'Tickets privately sold to friends and relatives: patrons need not bother us.'"

BOMBAY. *M. S. Lulla.*

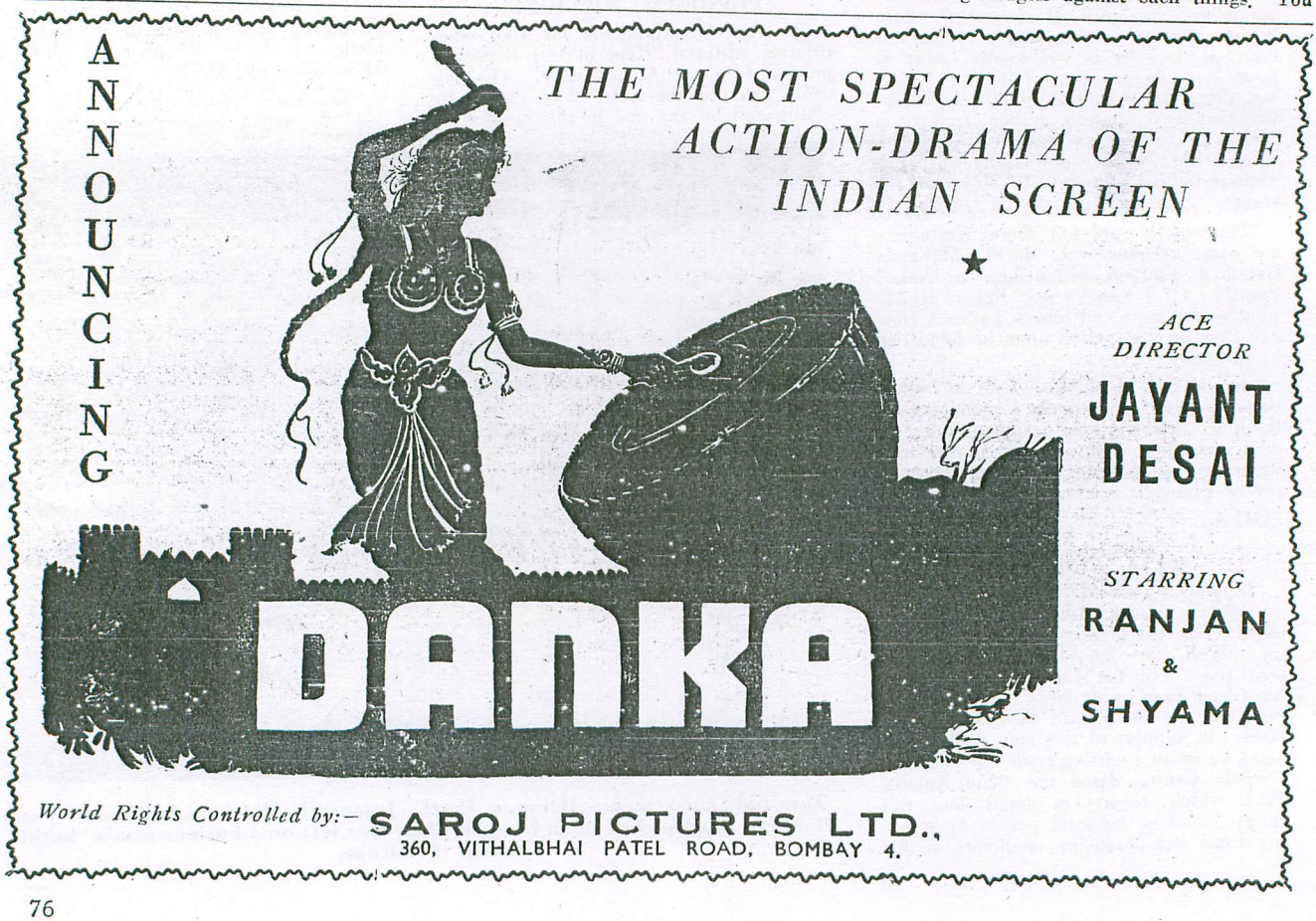
EXPOSING BODIES

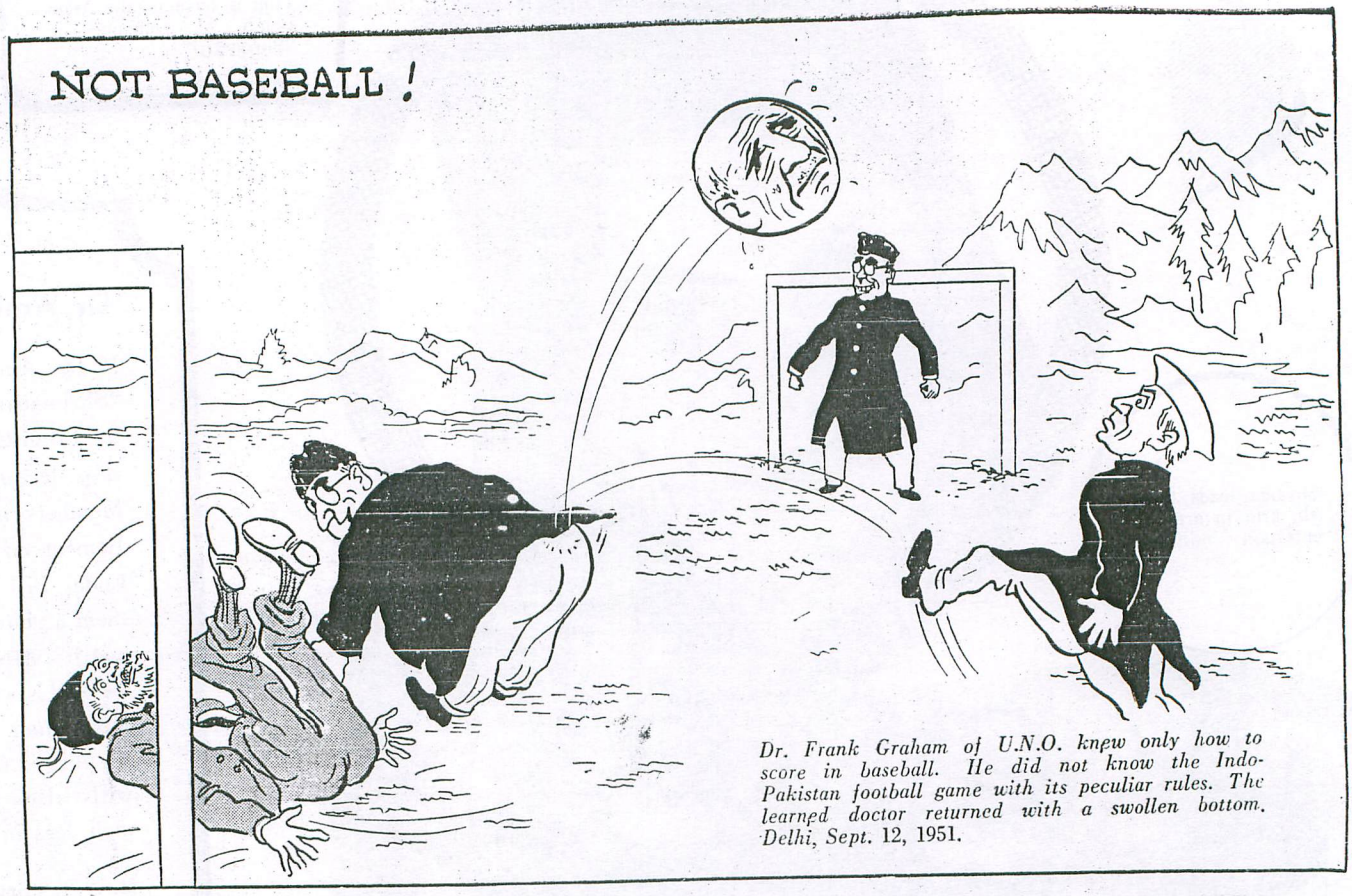
"I was thrilled to read your signed editorial 'Rape of Our Heritage' in the August issue. You have laid your unerring finger fine on the Hollywood menace which is fast eating into the very foundation of our culture.

"I have in my house a very ancient picture of Gayatri. The Devi is dressed in a choli and saree and has very few jewels on her person. Yet her smiling face with sympathetic eyes and glowing kumkum on the forehead inspires awe in everyone and makes one feel that there is divinity in femininity. The most glamorous film star will appear as a freak biped beside this picture of Gayatri!

"The modern girls choose costumes which show off the curves and contours of their body; they seem to think that they must adopt all sorts of suggestive devices to seduce the males By this they not only traduce their sex reducing it to animal level but also shame our ancient culture.

"Three cheers to you, Mr. Patel, for taking cudgels against such things. You





Dr. Frank Graham of U.N.O. knew only how to score in baseball. He did not know the Indo-Pakistan football game with its peculiar rules. The learned doctor returned with a swollen bottom. Delhi, Sept. 12, 1951.

should carry on this campaign with the assurance that there are millions who agree with every syllable you utter."

POONA. *H. Khandu Rao.*

LET US HOPE!

"I was reading an article captioned 'Shri R. A. Kidwai—the Apostle of Inconsistency' written by Dr. Sampurnanand, Minister of Education & Finance, Uttar Pradesh in the Pioneer dated 24-8-'51. I was surprised to find a touching reference of your glorious article 'The Festival of Crime' made therein by our learned Minister. This shows that your glorious article has served as an eye-opener to those who are in power today and may bring good to the people of this country one day. Long live, Mr. Patel."

LUCKNOW. *Prakash Narain.*

GUNGA DIN IN DELHI!

"You must have heard a lot about the inconvenience caused by the hawkers during the interval. Their shabby dress, dirty goods and shrieking cries are too well-known, and need no fresh comment. But in the 'Excelsior' of Delhi I came across something singular. A lean and emaciated watercarrier bringing his leather bag into the auditorium and charging two pice per bowl of water. Though the object in supplying water at a cheap rate inside the auditorium is laudable, I am afraid the management has failed to realize that the floor becomes slippery by the superfluous water spilt on it and may cause serious injuries to the patrons. Besides, the presence of such a man not only makes him the laughing stock of the educated filmgoers but puts the management also in a ridiculous position. The sooner it is stopped, the better."

NEW DELHI. *J. S. Pabbi.*

TEACHING LEADERS

"Every responsible person in this country will endorse your views expressed under "Rape of Our Heritage". This dangerous weakness, which is shared even by our Prime Minister and Mayor Patil, is doing us untold harm. When responsible Indian reporters are always kept at a safe distance, a foreign press representative can always get an exclusive interview with our Prime Minister who always has to come forward with an explanation later when he is misrepresented in the foreign press. One such example is the Morley episode and the other is the disclosure of Indian views on Jap Peace treaty by U.S. State Department. One wonders about this lack of confidence by Indian leaders in their own people. This tendency to imitate West in dress, language and mannerisms is getting quite dangerous and it is high time that a correct lead came from the Indian film industry as you rightly point out."

BOMBAY. *I. L. Malaney.*

WELL, BUG-BITTEN CLIFF!

"A few days back I had been to "Saraswathi Talkies" to witness 'Nagina', Even though the picture is holding an 'A' certificate, I was really stunned to see the auditorium filled up at least by 50% with families having small kiddies. There was no check on the part of the exhibitors over the influx of children in the hall.

"When 'Gunga' the dumb monster was flashed on the screen, a veritable pandemonium was let loose with the yelling and howling of small babies. The irate public were vehemently cursing and swearing at these innocent tots, as a result of which many of the sensitive families had to leave the theatre to keep the interval atmosphere calm.

"If only the exhibitors had done their duty properly in the beginning this unpleasant incident could have been avoided. But to them 'A' and 'U' certificates are one and the same. They only want money to fill in their coffers. What is your opinion, Editor!"

GUNTUR. *P. K. Sundaram.*

NATIONAL SYMBOLS

"Have you seen Asoka pillars in Bombay? If not, go to the 'Excelsior' and see the headache they give you for Rs. 1|5|-. There are four pillars in the auditorium of this theatre which obstruct the vision of approximately 45 to 60 persons. Yet they charge full rates for the seats covered by these pillars."

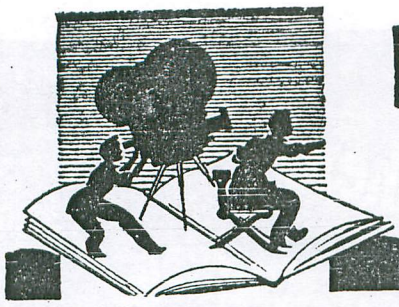
BOMBAY. *E. S. Mahalingam.*

That is Shyama, the Atom Bomb of romance in "Shrimatiji".
Shyama leads them all, arm in arm, to entertain millions.
No, our boys are not becoming gigolos. They are only staging a mixed tournament.
D.D.NEROY

Dr. Ambedkar's

If Dr. Ambedkar sees "Shrimatiji", produced by Filmistan, he will stop lecturing to the Members of the Parliament on the Hindu Code Bill and give them a show of "Shrimatiji". After the show the M.P.'s will not only raise their hands in support of the Bill but will also vote with their legs in the air.

It is a story of four intrepid girls out to earn an independent living without the help of men.



PICTURES IN MAKING

KULDIP PICTURES (Bombay)

Producer Kuldip Sehgal is reported to have taken up an entirely new kind of theme in "Jalwa", starring Suraiya, in the most sensational role of her career. The picture is being directed by Anant Thakur, while Hansraj Behl is in charge of music. "Jalwa" promises to have more sex appeal than usual by presenting "a hundred glamorous girls".

FILMISTAN LTD. (Bombay)

Director B. Mitra's "Shabistan" starring Shyam and Naseem, is still entertaining audiences at the Kamal Talkies, Bombay. "Shrimatiji" is nearing completion. Director I. S. Johar is reported to have made it a hilarious comedy with stars like Shyama, Nasir Khan, Majnu etc. "Anand Math" is making steady progress under Hemen Gupta's direction and stars Ranjana, Geeta Bali, Prithviraj, Bharat Bhushan and Pradeep. Director Nandlal Jaswantlal seems bent on making "Anarkali" starring Bina Rai and Pradeep, one of the box-office pictures of the year, the way he is labouring on it.

SADANLAL JAIN & CO. (Bombay)

Mr. Sadanlal Jain, an enterprising distributor, has taken up quite a few pictures for distribution. Some of them are: "Jalpari" a costume fantasy, produced by Trivedi Productions, starring Nalini Jaywant opposite Ashok Kumar and directed by Mohan Sinha; "Nasiba", a social, starring Geeta Bali opposite Jairaj and "Raja Harischandra" starring Prem Adib, Lalita Pawar, Jeevan etc. and directed by Raman Desai.

S. K. FILMS (Bombay)

Producer-director S. K. Ojha returned to Bombay, having completed the outdoor shooting of "Naz" in Cairo and London. He was given good facilities for shooting and some of the shots in "Naz" are said to be exciting. The picture stars Nalini Jaywant and Ashok Kumar.

ANEEL PICTURES (Bombay)

Director Kishore Sharma has completed more than half of "Shisham" starring Nutan and Nasir Khan. Producer Ram B. Idnani is confident about its box office success. The story and dialogue are by Abid Gulrez.

JAGAT PICTURES (Bombay)

"Amber" starring pretty Nargis and Raj Kapoor and directed by Jayant Desai, is one fourth ready. It is a spectacular historical with lavish sets and costumes and packed with exciting incidents. Dance director Badri Prashad has given a big dance number, the costumes of which have been specially prepared by Ludmilla Primakoff. "Amber" seems destined to make box-office history, looking at the way in which the picture is progressing. Other stars featuring in it are, Agha, Ramesh Sinha, Nayampally, Baby Tanuja, Cuckoo, Samson and Bipin Gupta.

VARMA FILMS (Bombay)

"Badal" has turned out a regular money-spinner for Producer Bhagwandas Varma and is still running at the Roxy, Bombay, in the 50th combined week. Outside Bombay also, "Badal" has brought plenty of profits. "Badal" stars Madhubala, Purnima, Premnath and Hiralal and has been directed by Amiya Chakrabarty. At the studios, "Parbat" starring Nutan, Purnima, Premnath and Ullhas and directed by O. P. Datta is getting ready. It is a romantic story set against the background of wild hills with dramatic appeal. Music is by Shankar and Jai Kishen. Yet another, to be directed by Surya Kumar, will star Bina Rai and this will go to the sets soon.

Pran, a fine character actor, plays a good role in "Farmaish" produced by Majestic Films.

DEBAKI BOSE PRODUCTIONS (Calcutta)

Producer-director Debaki Bose has completed a good bit of "Ratnadeep" starring Anuva Gupta, Monju De, Molina, Chhaya Devi, Pahari Sanyal and Abhi Bhattacharjee in Hindi and Tamil. The Bengali version has already proved a big box office hit and we have no doubt these two versions will repeat the same story. "Ratnadeep" is an adaptation of a well-known Bengali novel written by the late Prabhat Kumar Mukherjee.

SADIQ PRODUCTIONS (Bombay)

"Saiyan" starring Madhubala, Sajjan, Ajit, Raj Mehra and Leela Chitnis, and directed by Sadiq, continues to draw crowds at the Lamington, Bombay. The unusually absorbing story and good performances by these artistes attract attention. The credit, of course, should go to Producer-director Sadiq.

BAKSHI BROTHERS (Bombay)

"Khazana", starring Madhubala, Om Prakash, Nasir, Gope and produced by Bakshi Jung Bahadur, is likely to do well at the box offices because of its comedy-cum-emotional appeal.

NITIN BOSE LTD. (Bombay)

Nitin Bose performed the muhurt ceremony of his production no. 1 at the Central Studios on 8th September 1951. Nitin's popularity brought a big crowd of friends to the function who wished him good luck. The star cast consists of Nimmi, Premnath and a new find. R. C. Boral is giving the music.

MEHBOOB PRODUCTIONS (Bombay)

Producer-director Mehboob has nearly completed "Aan" in colour and black and white, starring Nadira, Dilip Kumar, Nimmi and Premnath. "Aan" is Mehboob's pride picture and no pains have been spared to make it an outstanding hit.

SHAHIN PICTURES (Bombay)

"Saz" starring Nigar Sultana, Nasir, Yakub and Arti is making rapid progress under Producer director S. M. Nawab.

MYRAH FILMS (Bombay)

Produced by Bal Mehta, "Bhawana" starring Madhubala, Prithviraj, Sajjan and Sulochana Chatterjee, went on the sets. From the title given, it seems to be a touching story of human emotions and we hope directors V. Sharma and Biren Tripathi will do justice to the theme. Lyrics are by Kedar Sharma while the musical score is by Roshan.

KUNDI ART PRODUCTIONS (Bombay)

Producer-director Niranjan is busy shooting "Sanwri" starring Suraiya and Shekhar and trying his best to make it a picture for the masses. Two new finds, Nirmal and Pritam, make their debut in "Sanwri".

MUNSHI PRODUCTIONS (Bombay)

Director Arvind Sen has done a good bit of "Kafila" starring Nalini Jaywant, Ashok Kumar, Motilal and Ranjan. The supporting cast consists of Shakoor, Ramesh Sinha, Sunalini etc. Producer S. H. Munshi is now making preparations for his next social "Baap Beti" starring Ranjan and Baby Tabassum, which will

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be directed by Bimal Roy of "Pahela Admi" fame.

FILMARTS (Bombay)

Producer Fatehchand is working hard on "Jaal" starring Dev Anand, Geeta Bali, K. N. Singh, Purnima etc. and considering the present speed, it should be ready soon. Some of the rushes of "Jaal" are reported to be very good. Direction is by Gurudutt.

PUNJAB FILM CORPORATION (Bombay)

"Zamane ki Hawa" starring Mumtaz Shanti is more than half-way through and Producer-director Wali Saheb hopes to make it a box-office hit. Rest of the cast consists of Pran, Husn Banu, Suresh, Amar etc.

TALWAR FILMS LTD. (Bombay)

Director H. S. Rawail has nearly completed "Saqi" starring Madhubala opposite Premnath, the popular "Badal" team. "Saqi" is said to be an action packed drama with catchy songs and attractive dance numbers. "Sangdil" starring Madhubala and Dilip Kumar, produced and directed by Talwar, is making steady progress.

AKASH CHITRA (Bombay)

"Angaray" starring Nargis, Pran, K. N. Singh, Paro, Vanmala and Jagirdar promises to be one of the emotional pictures of the year. Producer-director K. B. Lall has taken a great deal of pains over the story which is bound to appeal to filmgoers.

SAI PRODUCTIONS (Bombay)

With lively Kamini Kaushal playing the heroine, Producer C. Ramchandra's maiden production, seems destined for success. Other stars working in it are Gope and Om Prakash.

P. J. FILM UNIT (Bombay)

"Sagar" starring Nargis, Jairaj, David, Bharat Bhushan, K. N. Singh and Durga Khote is awaiting a Bombay release. It is Producer-director Jairaj's maiden venture and he has made it artistic and attractive. The next one is called "Daku" starring one of our most talented artistes, Geeta Bali.

SANSAR MOVIETONE LTD. (Bombay)

"Aulad" directed by L. Shanker and starring Geeta Bali opposite Shekhar, has gone to the sets. It is said to be a social with a progressive twist.

MAJESTIC FILMS (Bombay)

Director Sagar has completed more than half of "Farmaish" starring Vijaylakshmi, Ajit, Pran, Kuldip and Gope. The picture has many interesting comedy situations and is being produced by Om Prakash.

AMBITIOUS PICTURES (Bombay)

Producer-director Kedar Sharma is happy with "Shokhian" starring Suraiya and Premnath and is reported to have made it even better than "Bawre Nain". Filmgoers cannot afford to miss this artistic offering of Ambitious Pictures.

DARLING FILMS (Bombay)

Produced by Mukesh and directed by Harish, "Malhar" is ready for release. It stars Shammi, Arjun, Motisagar etc., and is reported to contain many attractive songs.

GOEL CINE CORPORATION (Bombay)

Producer-director Devendra Goel believes in steady work and the smooth way in which "Ada" is proceeding, brings the truth home. Rehana is cast as the heroine opposite debonair Shekhar. Music is by Madanmohan.

MARS & MOVIES (Bombay)

Producer-director Amiya Chakrabarty is anxious to make "Daag" a purposeful social. It stars Dilip Kumar, Madhubala and Usha Kiran. Some of the distribution rights have been disposed of already.

G. ROVERS (Bombay)

"Baba" a story of filial love, is taking shape at the hands of Producer Krishan Grover. Leading the star cast are Sumitra, Sajjan, Ullhas, Sapru and Jeevan.

BHAGWAN ART PRODUCTIONS (Bombay)

Produced and directed by well-known comedian Bhagwan, "Albela" is scheduled to be released in November. Geeta Bali plays the feminine lead opposite Bhagwan. Other artistes featuring in "Albela" are Badriprasad, Pratima Devi, Sunder etc.

STARLINE FILMS (Bombay)

"Bhairvi" a musical social, starring Mukesh, Jagirdar and Poonam a new find, and directed by Jagirdar is more

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than half completed. Producer Mathuradas has put in plenty of entertainment value in it.

MODEL PICTURES LTD. (Bombay)

Mr. Vassa, enterprising chief of this distributing company, controls the Bombay rights of Roopnagar's "Dhola Maru" starring Rehana, and Ashok Kumar and directed by N. R. Acharya.

ART FILMS OF ASIA LTD. (Bombay)

"Zalzala", a patriotic theme, is reported to be making good progress with Paul Zils attending to every detail. The star cast consists of Kishore Sahu, Dev Anand, Geeta Bali, Shakoor etc.

OMAR KHAIYAM FILMS LTD. (Bombay)

This time the producers have planned a social "Annadata", depicting the conflict between capital and labour, from a story by Sultan Siddiqui. Geeta Bali, Ansari, Mukri and Sheikh Mukhtar are the stars working in "Annadata" under director Ismail Memon. We hope this one becomes a purposeful picture in contrast to their earlier ones.

A.V.M. PRODUCTIONS (Madras)

"Bahar" directed by M. V. Raman, produced by A. V. Meiyappan and starring pretty Vyjayantimala, Karan Dewan, Pran, Om Prakash, Sope, Sundar etc., is awaiting release in Bombay. The Tamil version "Life" was a big hit and "Bahar" is bound to follow in its footsteps, as the emphasis is on comedy and entertainment.

FILMKAR LTD. (Bombay)

Producer Rajendra Jain is all smiles with "Deedar" going strong at the Minerva, Bombay. Director Hiren Bose has nearly completed "Ghunghroo" in which Om Prakash plays a double role. Large-eyed Bengali star Sumitra, Kuldip, Badriprasad and K. N. Singh have important roles. Director Ramesh Saigal has made good progress with "Shikwa" starring Nutan and Dilip Kumar.

GOPE PRODUCTIONS (Bombay)

At the Eastern Studios, director Ram Kamlani is working day and night on "Hangama" featuring eight stars—Nutan, Nasir, K. N. Singh, David, Yakub, Rai Mehra, Gone, and Cuckoo. The musical score by C. Ramchandra is said to be attractive. Three songs by Lata Mangeshkar have already been recorded.

SHEETAL MOVIES (Bombay)

Hitherto a writer, Shirish Pathak has now taken to production in company with Shriram Sharma. Their maiden production is called "Nirmohi" and some sequences are ready. The picture stars Nutan, Sajjan, Amarnath, Leela Misra and Kanchan, a new find. Direction is in the hands of Baij Sharma.

NATIONAL FILM CIRCUIT (Bombay)

"Chamkee" directed by J. K. Nanda and starring Ragini and Shekhar, is in the editing room, receiving the finishing touches. The picture has some catchy song and dance numbers.

NAYA SANSAR (Bombay)

Written, produced and directed by K. A. Abbas, "Anhonee" presents Nargis in a double role opposite Raj Kapoor. The distribution rights for Pakistan, Delhi, U.P. and South have been sold out. "Anhonee" is said to contain an unusual story.

GEMINI STUDIOS (Madras)

Producer-director S. S. Vasan has completed "Sansar", a social depicting every day events in an ordinary household. It is reported to have become a moving story with good dramatic appeal. The picture will be released soon. Pandit Indra has written the dialogue and songs.

TRIVEDI PRODUCTIONS (Bombay)

Hard working Producer Chimanlal Trivedi is a busy man with four pictures on hand: "Jalpari", "Nasiba", "Nai Zindagi", "Choti Badi". The first two are being distributed by Sadanlal Jain & Co. "Nai Zindagi" is almost ready and stars Nirupa Roy, Kuldip, Amarnath etc. with Mohan Sinha as the director. "Choti Badi" is a rib-tickling comedy starring Manorama, Yashodhara Katju, Indu Paul and directed by Chandrakant.

RAMNIKLAL MOHANLAL & CO. (Bombay)

Producer Ramniklal released his mythological "Ram Janma" directed by Nanabhai Bhatt at the Krishna Cinema on 5th October, where it is drawing crowds. Nirupa Roy, Trilok Kapur, Shobhana Samarth and Ram Singh lead the cast.

RAJHANS PICTURES (Bombay)

"Sangam" directed by Kiran Kumar is said to be "a dramatic romance with haunting music and songs". The cast consists of Geeta Bali, Bina Rai, Shekhar, Jeevan etc.

NIRMAL PICTURES (Bombay)

"Raj Tilak" is reported to depict the 'royal romance' of Nargis and Raj Kapoor and the picture is more than half-way through. Producer Malik Chand Kochar is working on it with a quiet confidence. Direction is in the hands of Chowdhari.

SUSHIL PICTURES (Bombay)

Producer-director Harbans seems quite sure about making "Betaab" an unusual picture. The story is reported to be gripping and the cast consists of beauty queen Naseem, Mirza Musharaf, Kumar, Murad, Tiwari, Arti, Kamal etc. In the meantime, he is making preparations for "Baghawat" a thrilling story of Rajputs and their traditional valour.

GOOD LUCK PICTURES (Bombay)

Director J. P. Advani has completed nearly two thirds of "Saloni" starring Ashok Kumar, Nalini Jaywant, Purnima, Gulab and others. It is a story of sighs and smiles punctuated with lilting songs and dances. The distribution rights of Bengal have been bought by Messrs. Kapurchand & Co.; U.P. Delhi rights are with Associated Pictures Distributors; Delhi and Pakistan with Film Exchange, Karachi.

RANJIT MOVIETONE (Bombay)

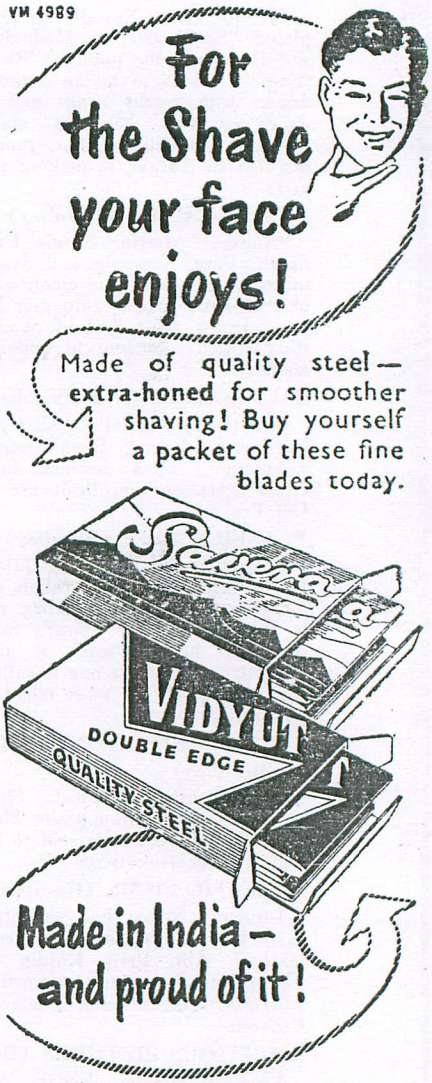
"Hum Log" directed by Zia Sarhadi and starring Nutan, Shyama, Balraj, Sahani, Kanhaiyalal, Durga Khote etc., was released at the Liberty, Bombay on 14th September. The way it is attracting crowds, the picture seems to have caught the public fancy.

I.N.A. PICTURES (Calcutta)

"Malancha" in Bengali directed by Prafulla Roy is fast nearing completion. Its Hindi version is called "Phulwari" and deals with the life of a florist. Jamuna plays the heroine opposite Prabhat Kumar.

MOVIE ALLIANCES (Bombay)

Director K. Agarwal promises to make "Chahel Pahel" an interesting social with stars like Geeta Bali, Motilal, Kuldip Kaur Motisagar and Yakub. Producer Gyani Sarang is reported to have taken up a popular story with mass appeal. Music is by Husanlal and Bhagatram.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